





**DANIEL HAM,**

*Ab. 7/2* Portsmouth. 1826



[06-001]

*Daniel Ham-*

[SP-090694]

THE

# INSTRUMENTAL DIRECTOR.

CONTAINING

RULES FOR ALL MUSICAL INSTRUMENTS IN COMMON USE,

LAI'D DOWN IN A PLAIN AND CONCISE MANNER;

TO WHICH IS ADDED

A VARIETY OF INSTRUMENTAL MUSIC

OF THE RICHEST AND MOST POPULAR KIND EXTANT;

A PART OF WHICH WAS NEVER BEFORE PUBLISHED IN THIS COUNTRY.



HALLOWELL:

PRINTED AND PUBLISHED BY GOODALE, GLAZIER & CO.

1820.



## ADVERTISEMENT.

ALTHOUGH Publications are numerous and well adapted to give assistance to the young performer in the principles of Music, still a work is wanted suitable for the instruction of a full MILITARY Band. The books now in general use are designed to afford a knowledge of some one particular instrument, but offer no rules to assist the learner on other instruments, or to direct him in his practice with other performers. When Musical Companies have been organized, they have been under the necessity of employing a well skilled Instructor, or each has been obliged to purchase books, which are different in their introductions, in order to acquaint themselves with the requisite principles and rules; consequently they have not contained a collection of tunes, which are uniform or at all adapted to every instrument. The Compiler has been acquainted with several Bands of Musicians, who, with proper Music before them could have done honor to themselves, and afforded gratification to their hearers; but for want of tunes suited to the key of their instruments, have been unable to perform at all in Concert, or to make any progress whatever.

The utility of such a Work as the following, must be apparent to every one, who is in the least connected with a Musical Band. Rules which are plain and easy to be understood, and at the same time sufficiently full and explicit, have been collected from the various productions now in general use, for the following Instruments, viz: Clarionet, Bassoon. Serpent with keys, Serpent without keys, French Horn, German Flute, Patent Flute, Hautboy, Flagelet, Trumpet, Bugle, Violin, Viola, Violoncello, Double Bass, and Trombone; to say nothing of the Tambourine, Cymbals, and Triangles. Much care has been used to expunge what is thought erroneous or unnecessary, and to add whatever will facilitate the learner in his progress, or be of advantage in the performance.

The Music has been selected with much attention from the most approved authors, and in such variety as will be adapted to every occasion; and is so arranged, that any instrument can be used alone, or in concert with others; so as to produce Duets, Trios, Quartets, &c. or the display of the full Military Band.

No pains have been spared to compile a Work, which will afford Musical Associations an assistance which can be found in no single work now extant.—At the same time the Work will be serviceable to one or more individuals playing for private amusement; as it contains not only directions for the performer on almost every instrument attended with difficulty, (excepting keyed instruments;) but also a great variety of pieces in different styles, adapted to such instruments.

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### DISTRICT OF MAINE—TO WIT:

BE IT REMEMBERED, That on the seventh day of October, A. D. 1819, in the forty-fourth year of the Independence of the United States of America, L. S.] EZEKIEL GOODALE, of said District, has deposited in this Office, the title of a book, the right whereof he claims as Proprietor, in the words following, to wit:

"The *Instrumental Director*: Containing Rules for all Musical Instruments in common use; laid down in a plain and concise manner: To which is added, a variety of Instrumental Music, of the richest and most popular kind extant; a part of which was never before published in this country." In conformity to the Act of the Congress of the United States, entitled, "An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned;" and also, to an Act, entitled, "An Act, supplementary to an Act, entitled, An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies during the times therein mentioned, and extending the benefits thereof to the arts of Designing, Engraving, and Etching Historical and other Prints."

HENRY SEWALL, Clerk of the District Court of Maine.

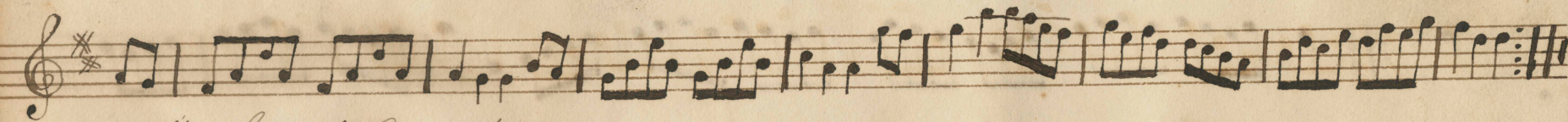
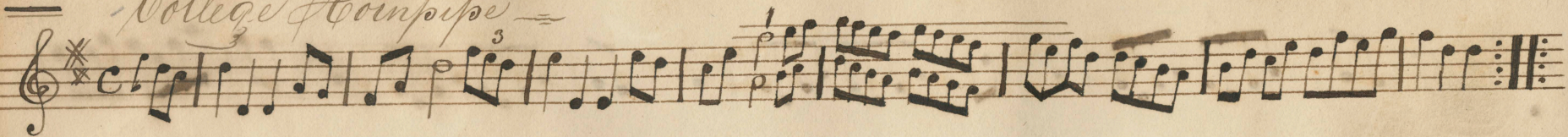
A true Copy of Record—Attest, H. SEWALL, Clerk.



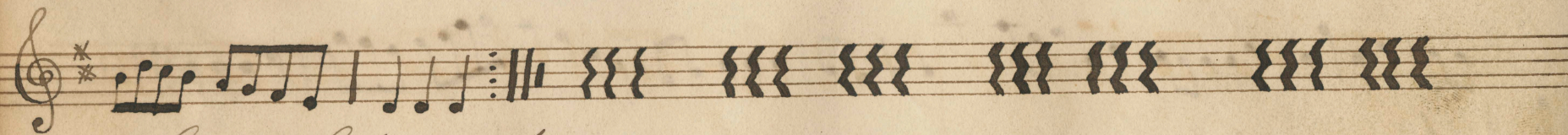
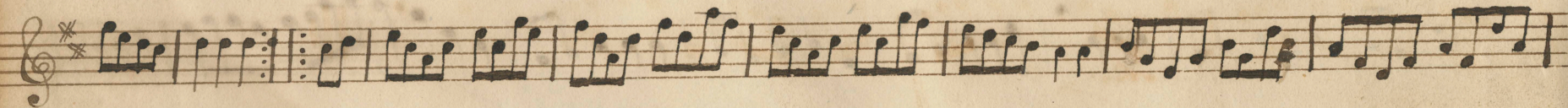
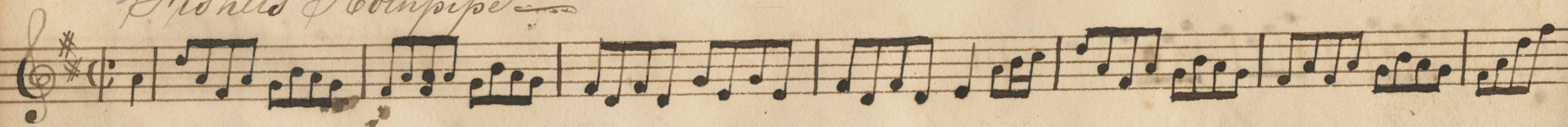




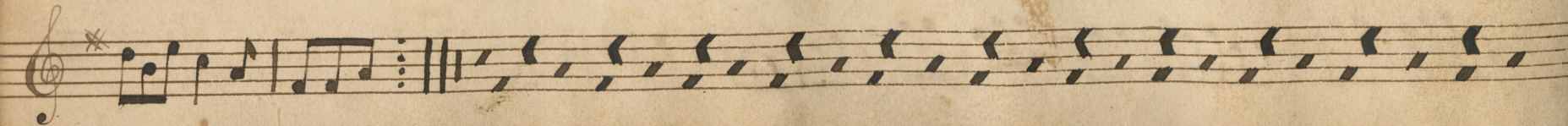
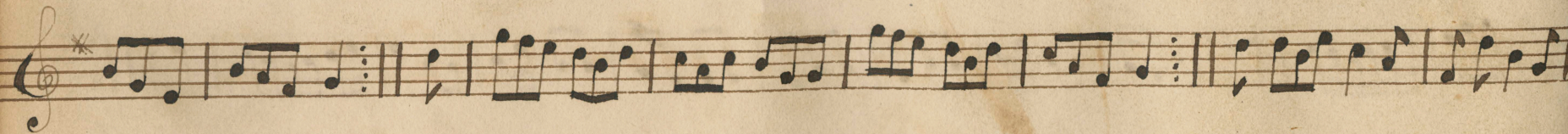
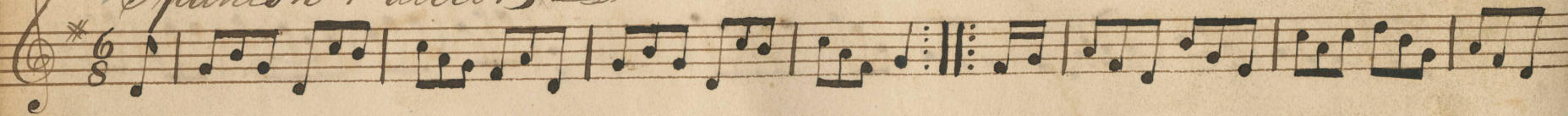
2 College Cornpipe



*Fishers Hornpipe*



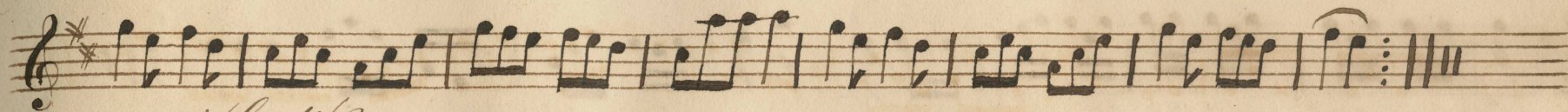
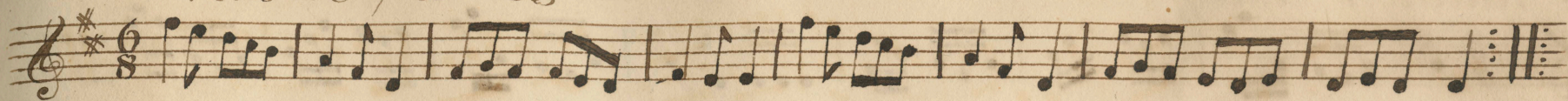
Spanish Patriotic



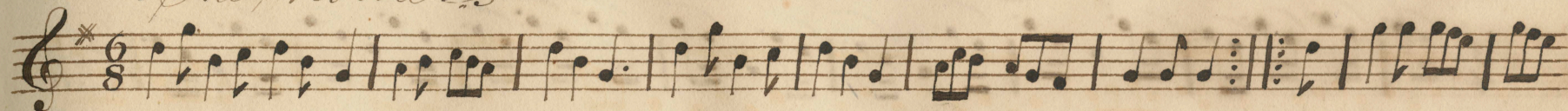


*Rustic Reel*

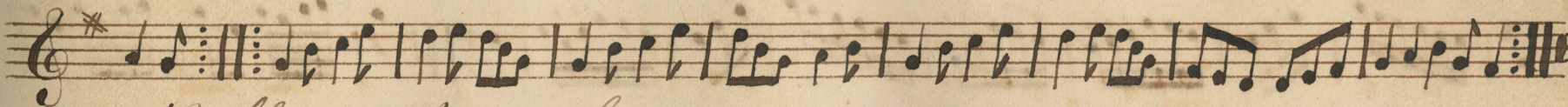
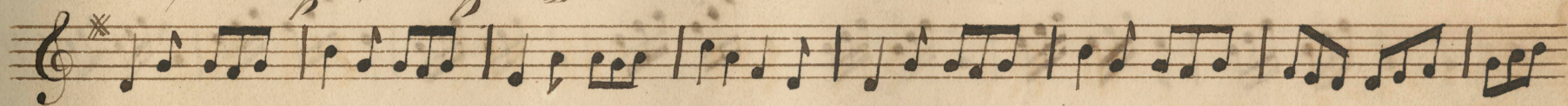
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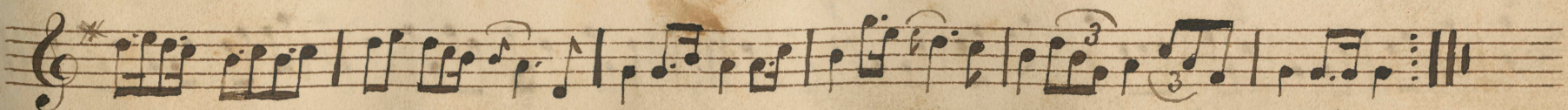
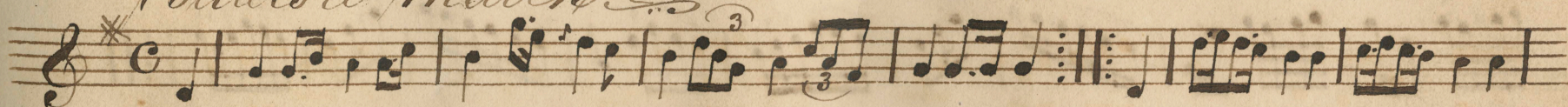
*The Route*



*Paddy Casey*

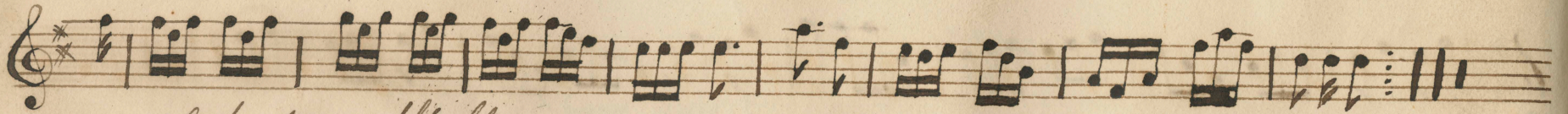
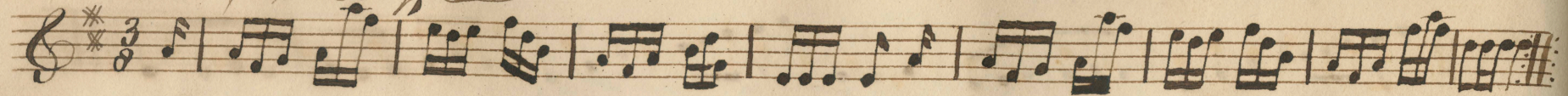


*Belleisle March*

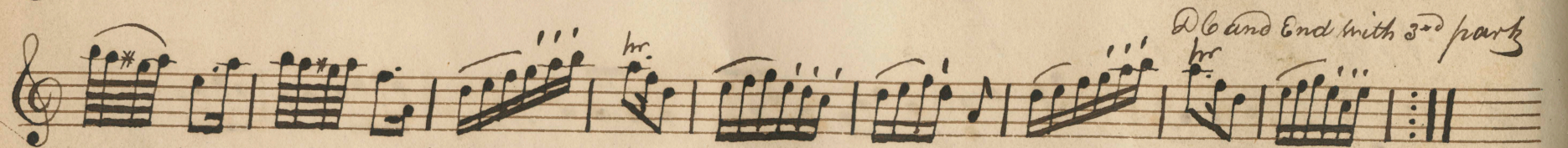
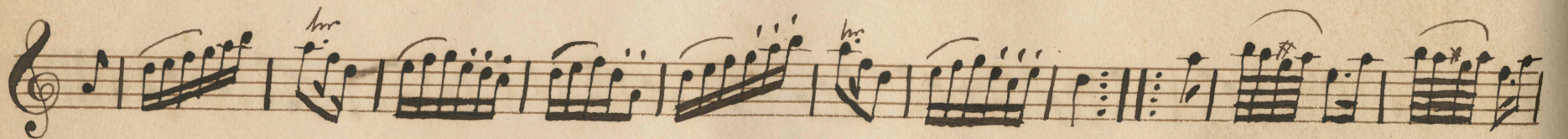
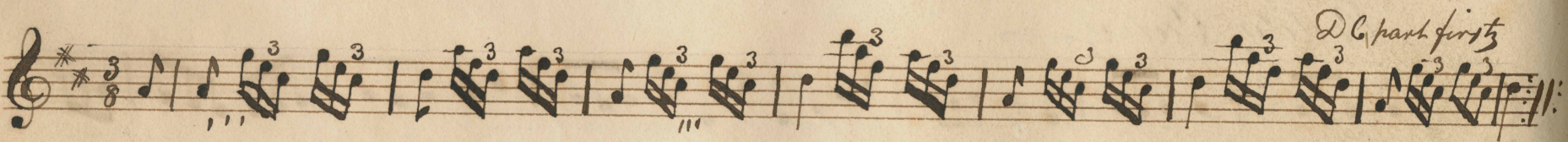
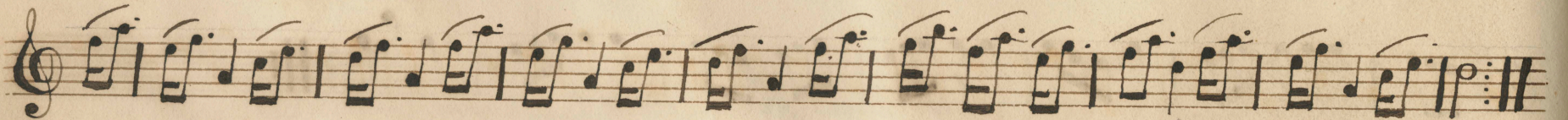
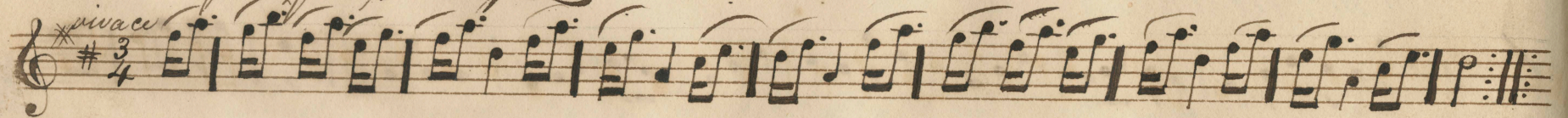




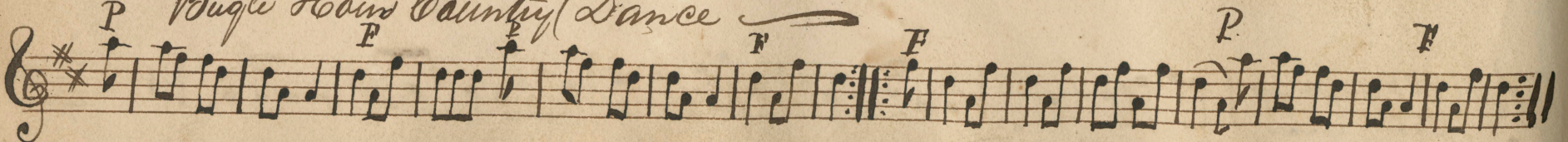
4 *Rural Felicity*



*Copenhagen Wally*



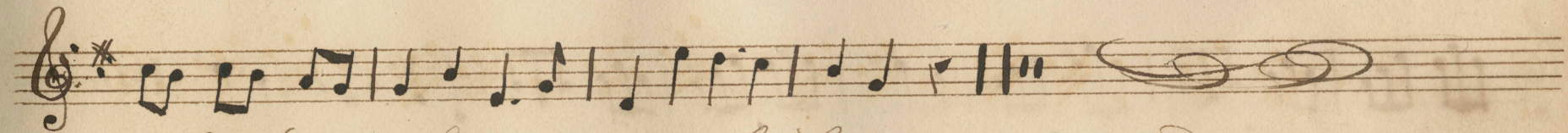
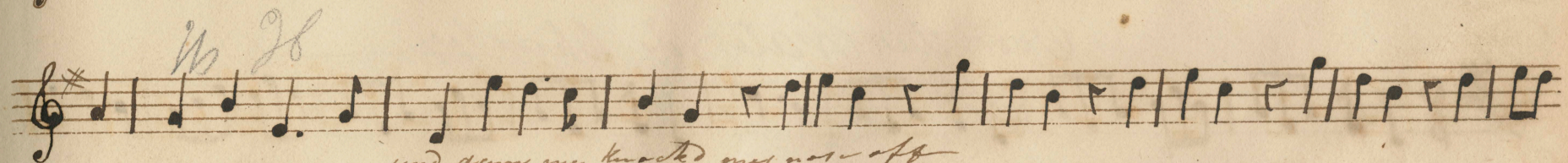
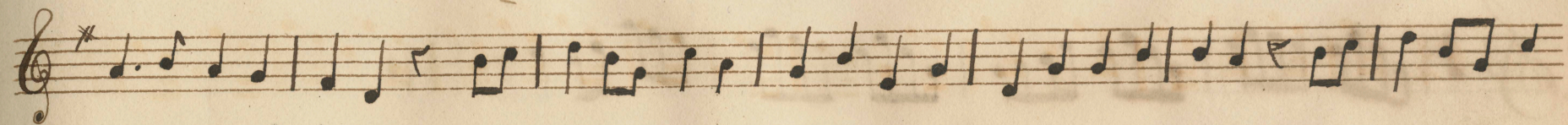
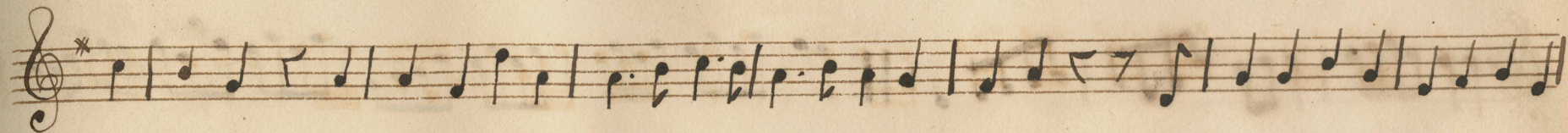
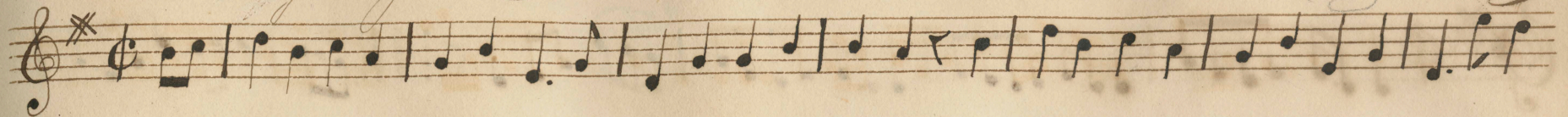
*Bugle Horn County Dance*



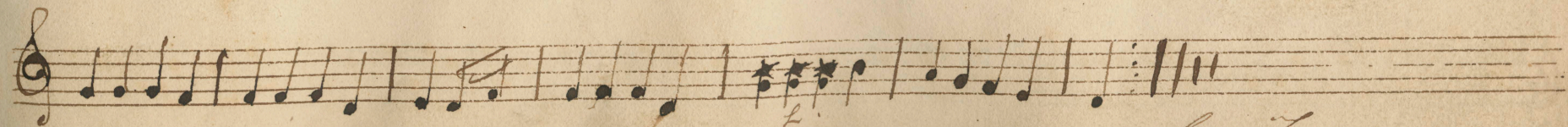
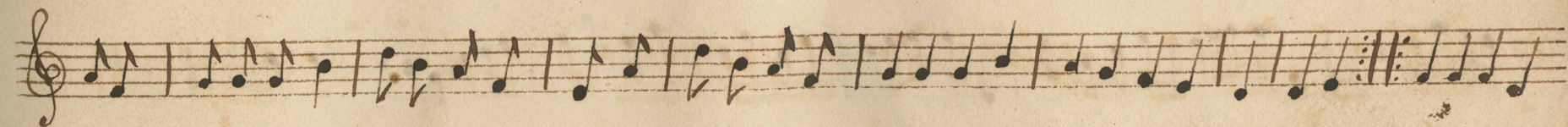
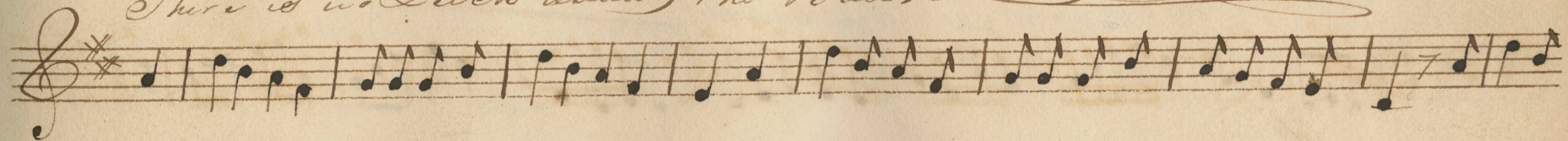


"Damaged" Jack

13 5

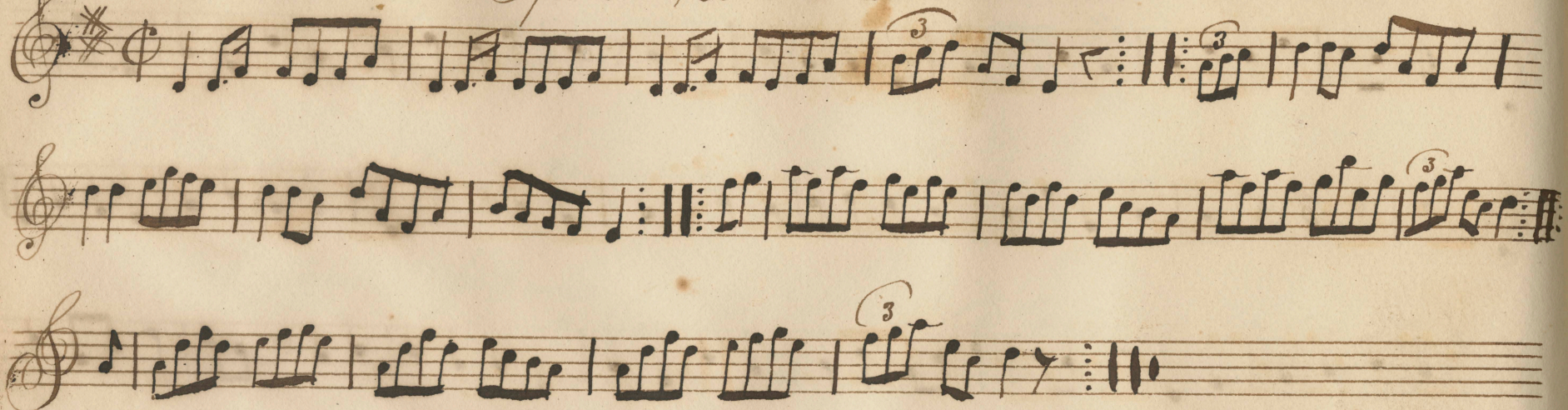
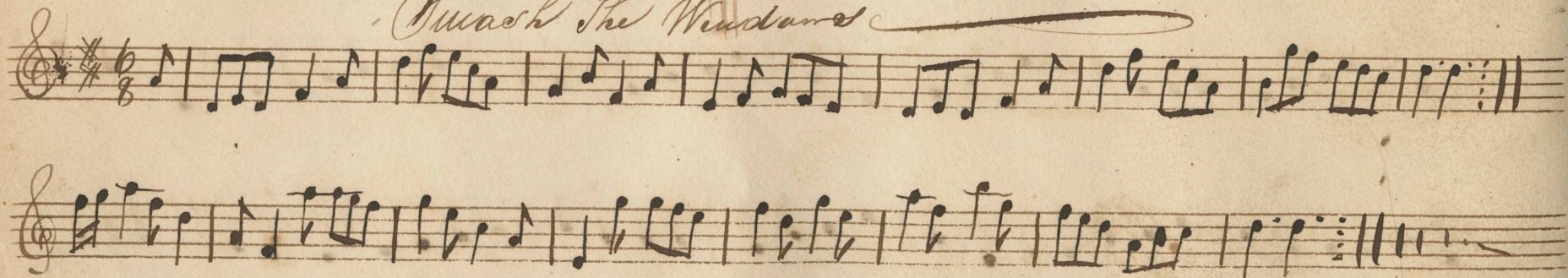
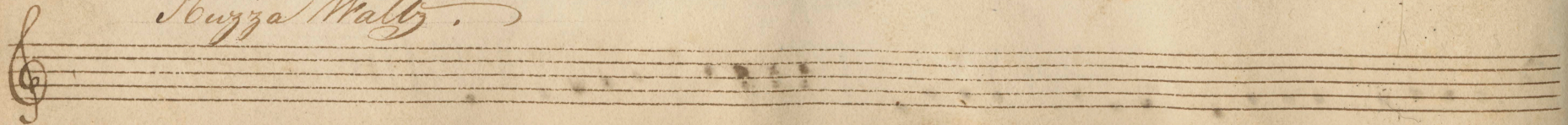


There is no Luck about the House



a good old tune



*Opera Rule**Over the Water to Charley**Swash The Windmills**Huzza Waltz.*



*Push Washwoman*

Handwritten musical notation for the piece 'Push Washwoman'. It consists of three staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#). The notation is written in a cursive, handwritten style. The first staff contains six measures. The second staff contains six measures, with a repeat sign at the beginning of the second measure. The third staff contains four measures, ending with a double bar line.

*Durango's Hoop-pipe*

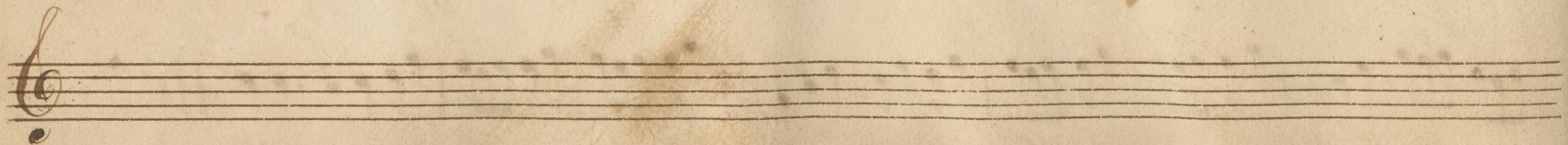
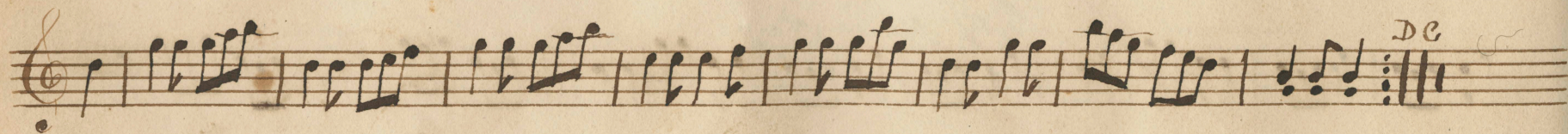
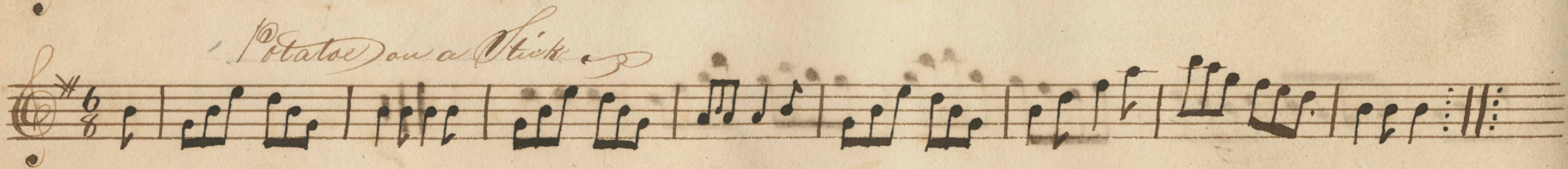
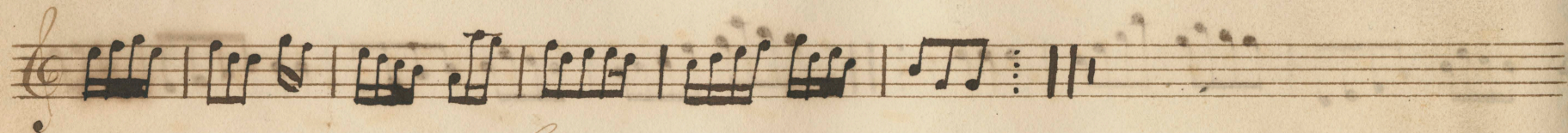
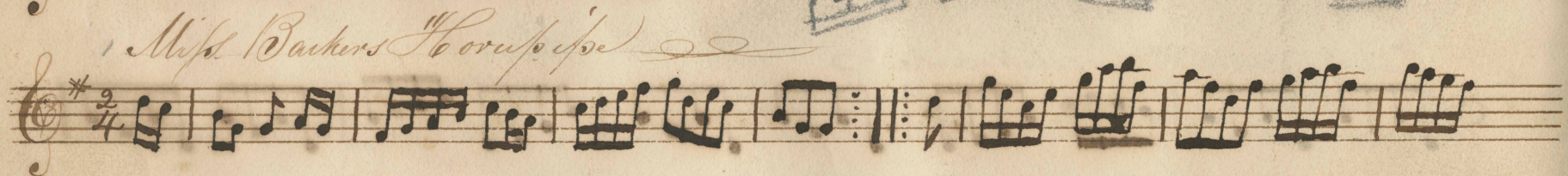
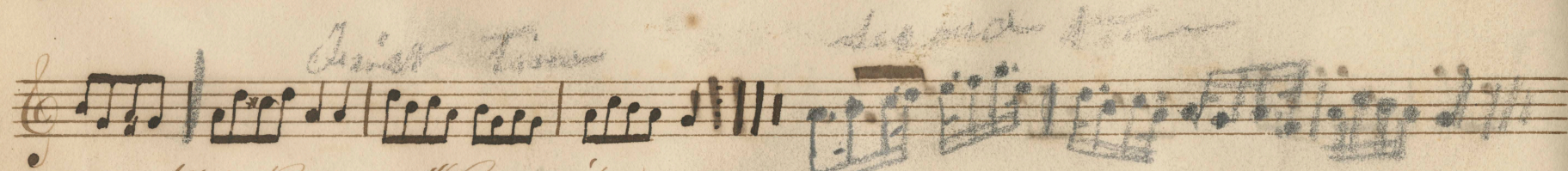
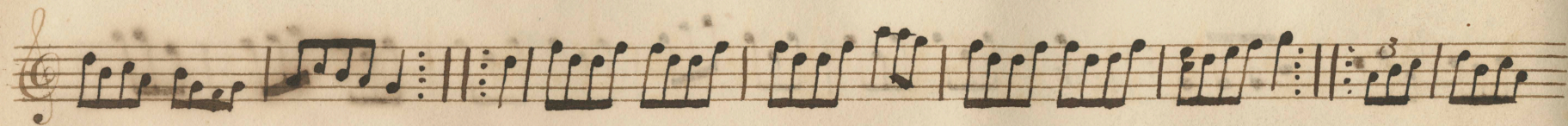
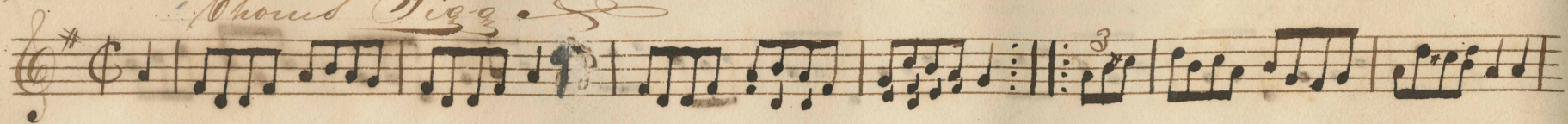
Handwritten musical notation for the piece 'Durango's Hoop-pipe'. It consists of three staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#). The notation is written in a cursive, handwritten style. The first staff contains six measures. The second staff contains six measures, with a repeat sign at the beginning of the second measure. The third staff contains four measures, ending with a double bar line.

*Dance in the Forty Skins*

Handwritten musical notation for the piece 'Dance in the Forty Skins'. It consists of two staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#). The notation is written in a cursive, handwritten style. The first staff contains eight measures. The second staff contains eight measures, ending with a double bar line.



*Chorus Picc.*





*Downfall of Paris*

Handwritten musical notation for 'Downfall of Paris'. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The music is written in a style that appears to be a transcription or a very early draft, with many notes crossed out with diagonal lines. The first measure is marked 'pp' (pianissimo) and the final measure is marked 'ff' (fortissimo). The second staff continues the piece and ends with a double bar line and repeat dots.

*Mozart's Waltz*

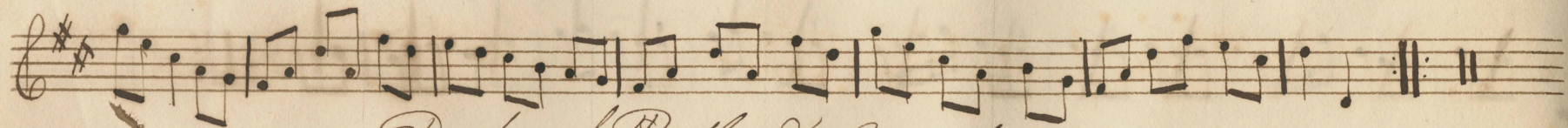
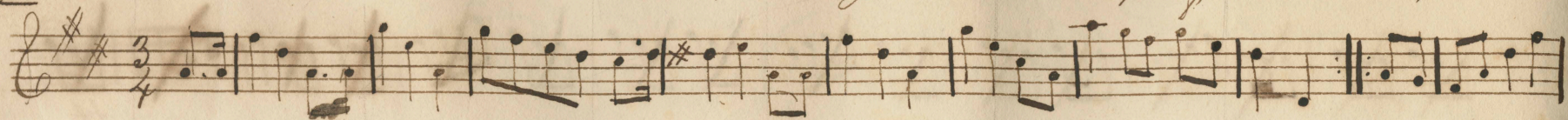
Handwritten musical notation for 'Mozart's Waltz'. The first staff has a treble clef, a 3/4 time signature, and a key signature of two sharps (F# and C#). The word 'Dolce' is written below the staff. The second staff begins with a '5' above the first measure. The third staff contains triplets, indicated by a '3' above groups of three notes. The fourth staff continues the melody. The piece concludes with a double bar line and repeat dots.

Four empty musical staves at the bottom of the page, each with a treble clef and five lines.

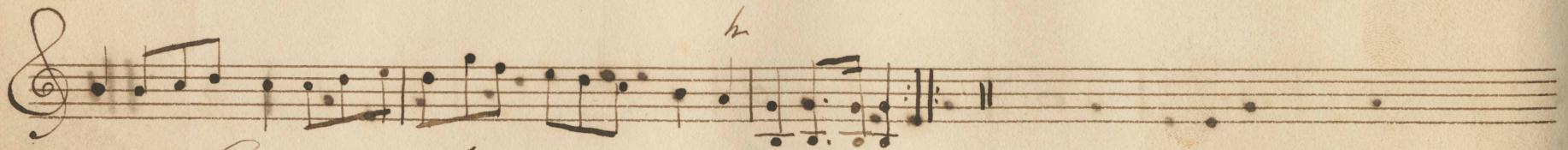
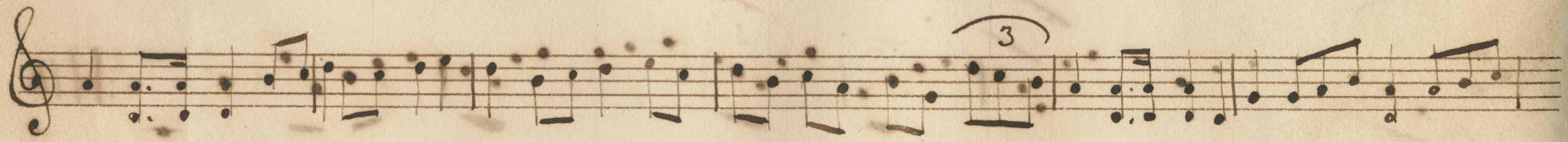
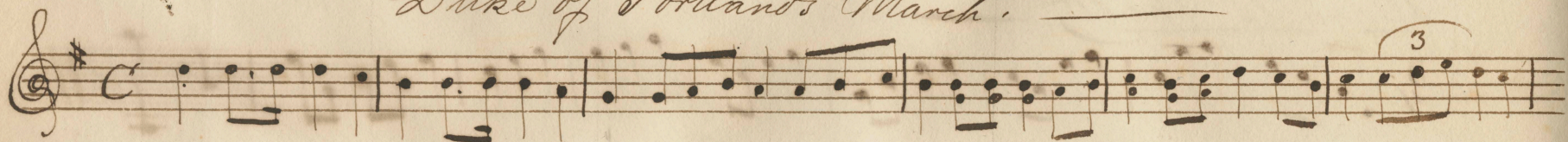


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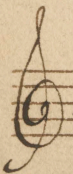
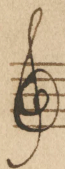
Waltz composed by the Bishop of Madeira, -



Duke of Portland's March.



Thimble's Wife





Soprano

# Days of Absence.

Roupeau 11.

Days of absence

sad and dreary, Clothed in sorrows dark array, Days of absence, I am weary,

Here love is far away. Hours of bliss too quickly vanished, When will aught like

you return, When the heavy sigh be banished, When this bosom ceases to mourn

Not till that loved voice can greet me  
Which so oft has charmed mine ear;  
Not till those sweet eyes can meet me,  
Telling that I still am dear.  
Days of absence then will vanish  
Joy, with all my pangs repay  
Gon my bosom's idol banish  
Gloom, but felt when she's away

All my love is turned to sadness  
Absence pays the tender vow  
Hopes that fill the heart with gladness  
Memory turns to anguish now  
\* Hope may take the place of pain  
Antoinette with kisses meet me,  
Breathing love & peace again.

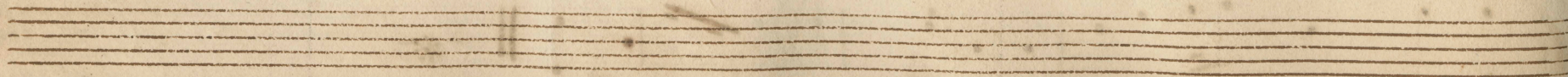
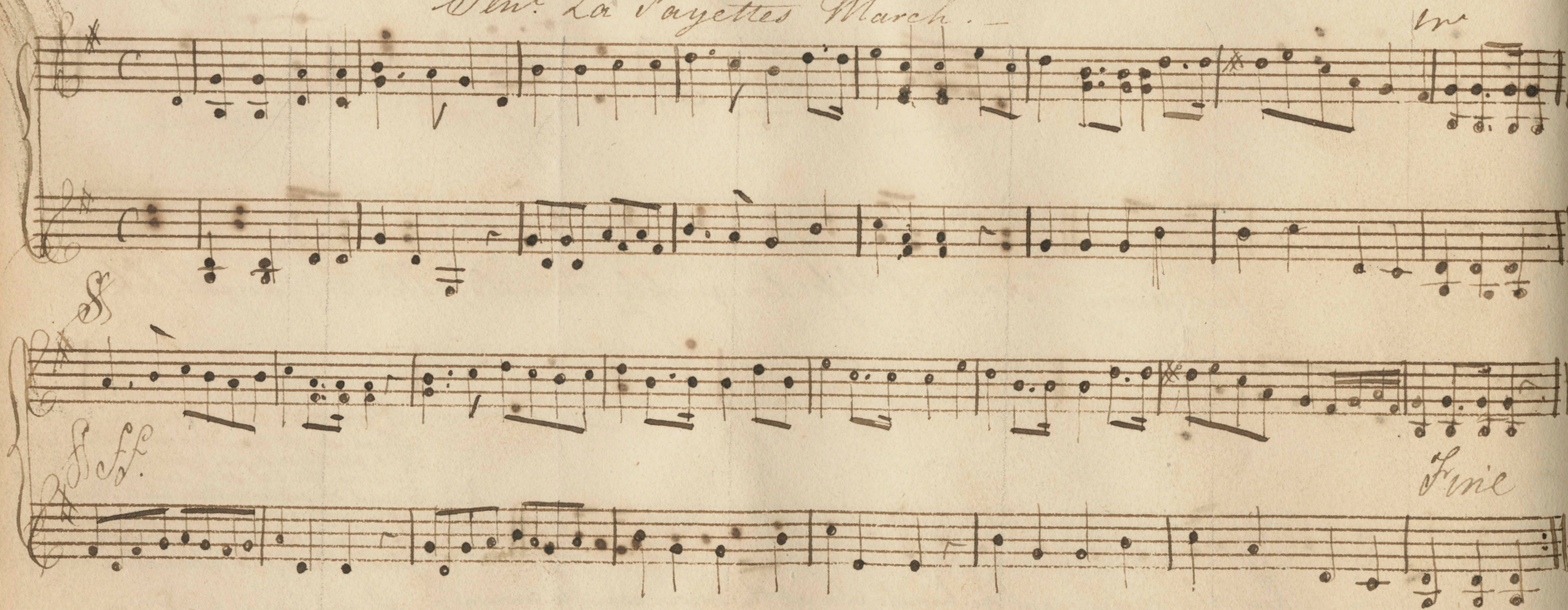
\* Line omitted, Love may yet return to greet me,



*Rendalls March*



*Genl. La Fayette's March.*





*Dal Segno al Fine*

*Spanish Patriot.*

This block contains the first two staves of a handwritten musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music consists of a series of eighth and sixteenth notes, mostly beamed together. The tempo/mood is indicated by the handwritten text 'Dal Segno al Fine' in the upper right and 'Spanish Patriot.' in the lower left of the first staff.

*Allegro.*

This block contains the third staff of the handwritten musical score. It is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with eighth and sixteenth notes. The tempo/mood is indicated by the handwritten text 'Allegro.' in the lower left of the staff.

*Keydon's March.*

This block contains the fourth staff of the handwritten musical score. It is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with eighth and sixteenth notes. The tempo/mood is indicated by the handwritten text 'Keydon's March.' in the lower left of the staff.

*Greek Air*

*Andante.*

*Fine*

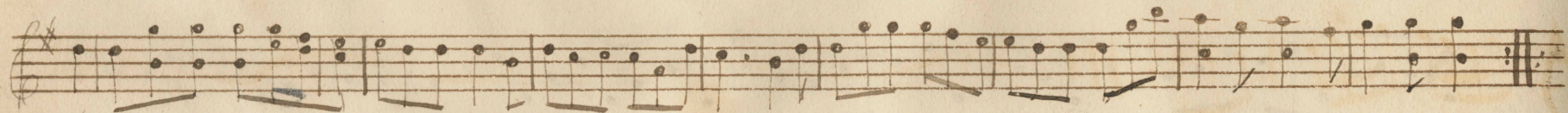
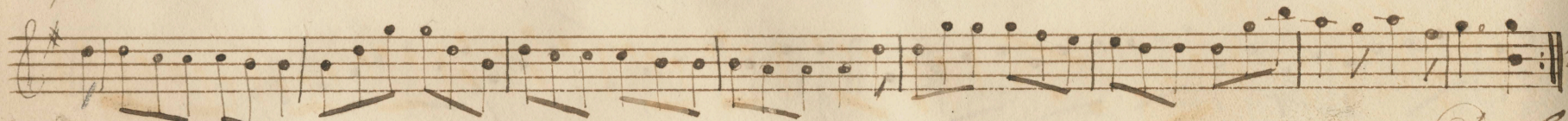
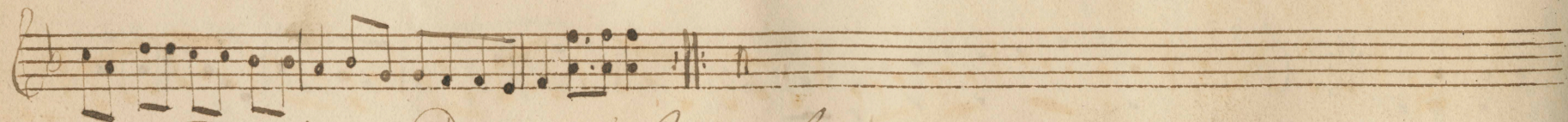
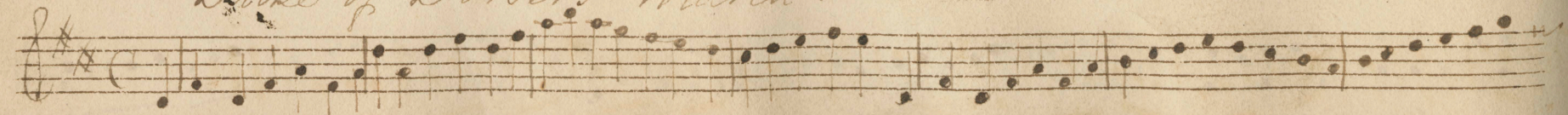
This block contains the fifth staff of the handwritten musical score. It is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with eighth and sixteenth notes. The tempo/mood is indicated by the handwritten text 'Greek Air' in the upper left and 'Andante.' in the lower left of the staff. The word 'Fine' is written at the end of the staff.

This block contains the sixth staff of the handwritten musical score. It is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with eighth and sixteenth notes.

This block contains the seventh staff of the handwritten musical score. It is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with eighth and sixteenth notes.

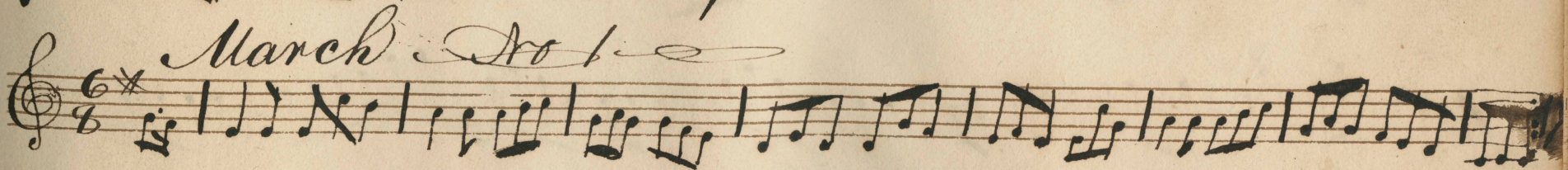
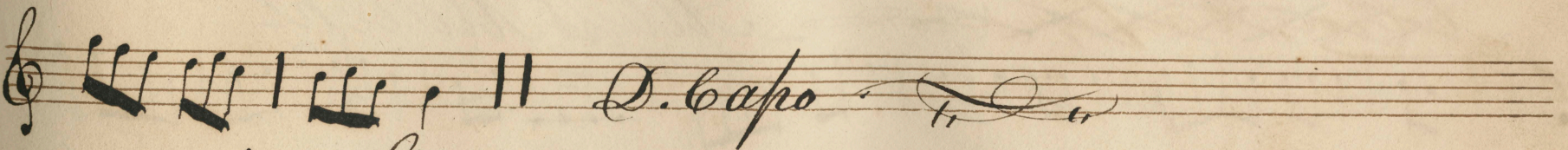
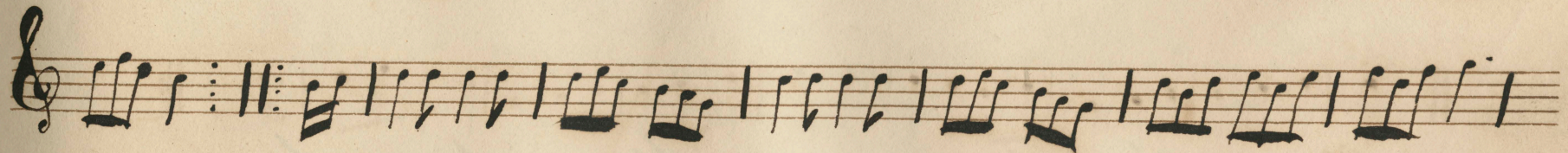
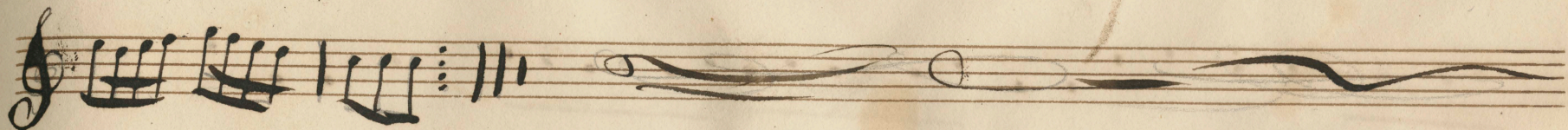
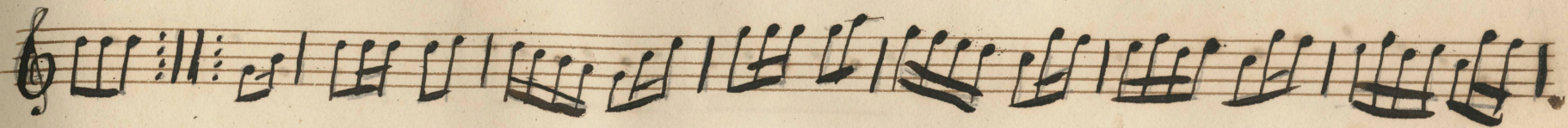
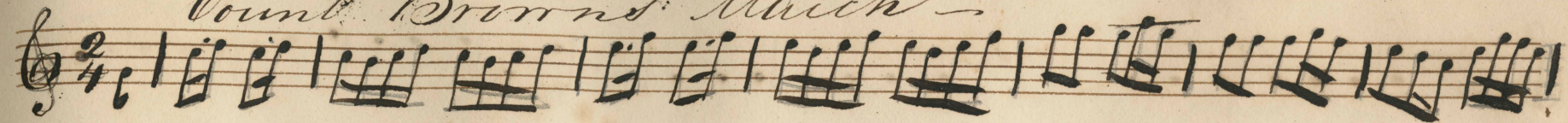
This block contains the eighth staff of the handwritten musical score. It is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with eighth and sixteenth notes.



*Courland Quadrille, or Russian Quick Step. —**pia**Copenhagen March. —**D. C.**Duke of Dorset's March*

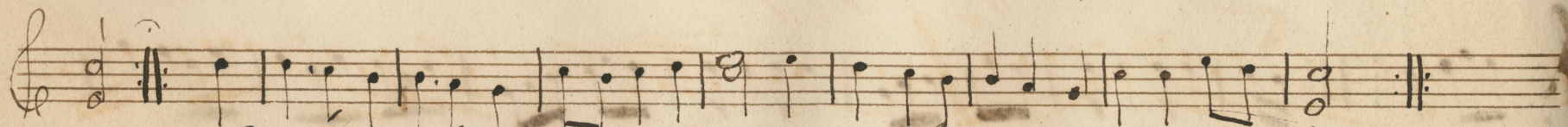
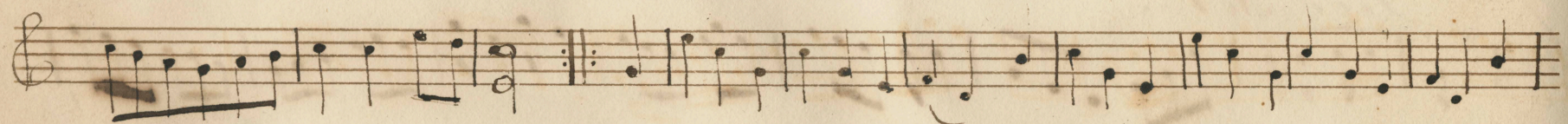
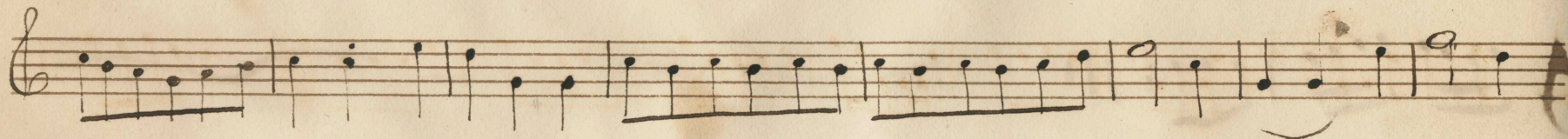
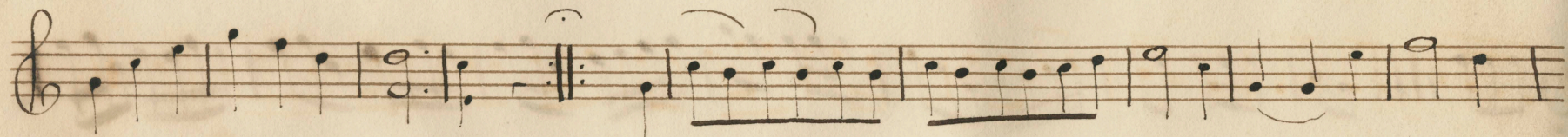
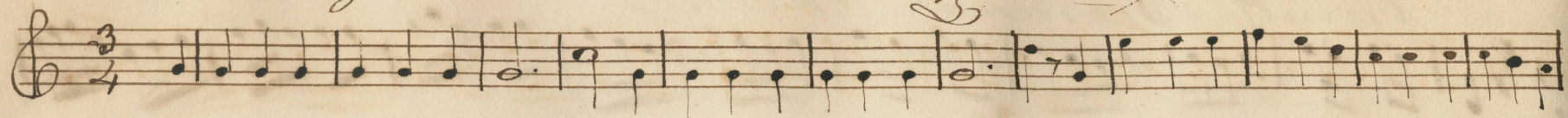


Count Browns March

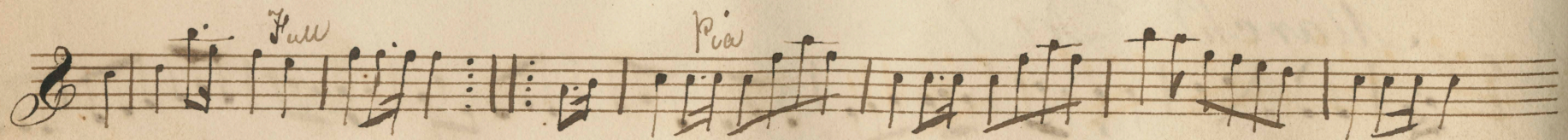
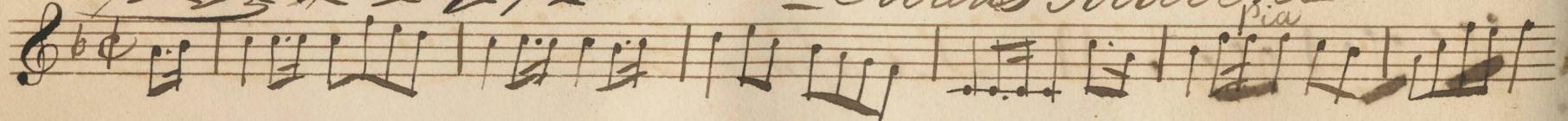




Mozarts Favorite Waltz.



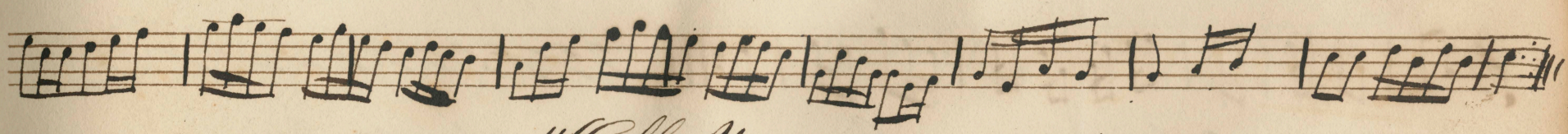
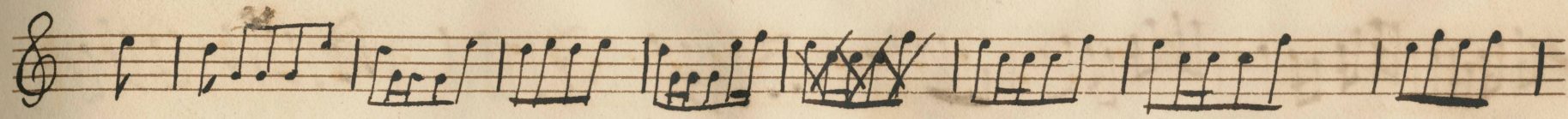
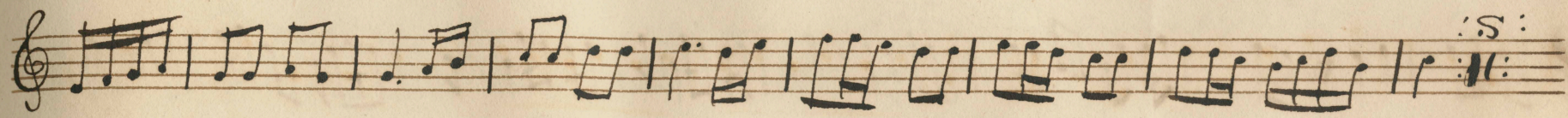
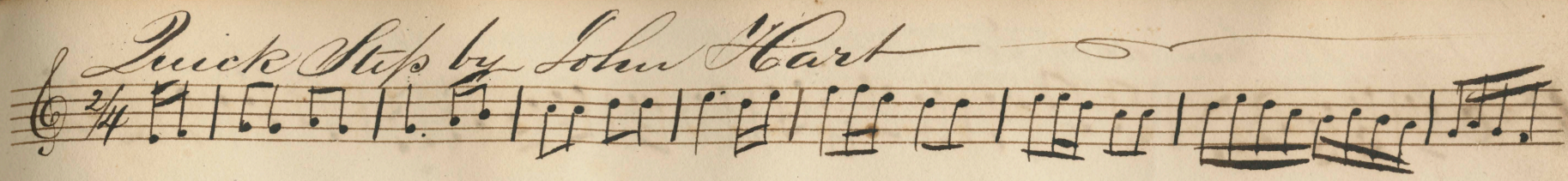
~~College of Hartford~~ Miss March



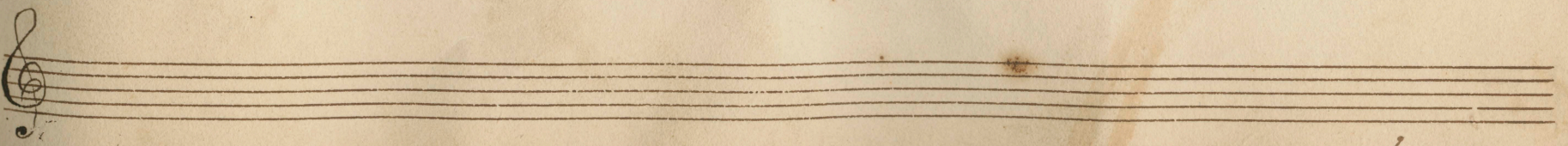
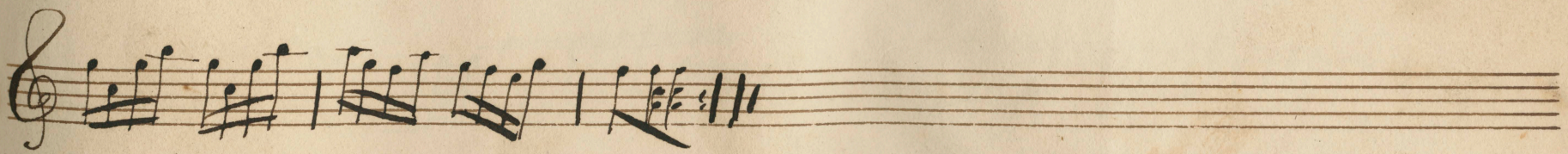
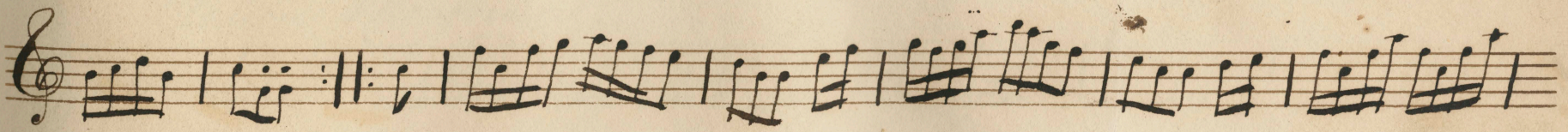
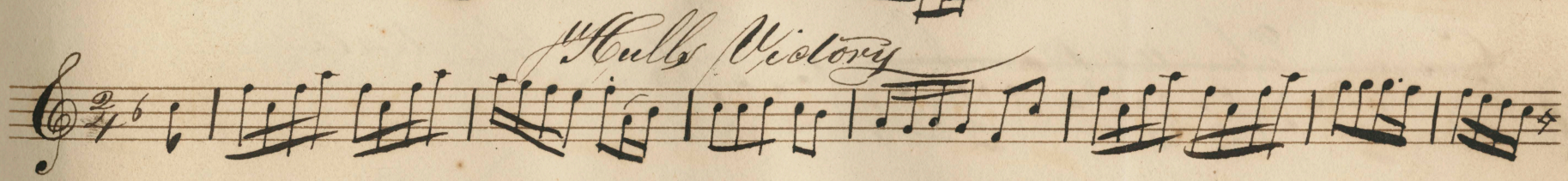
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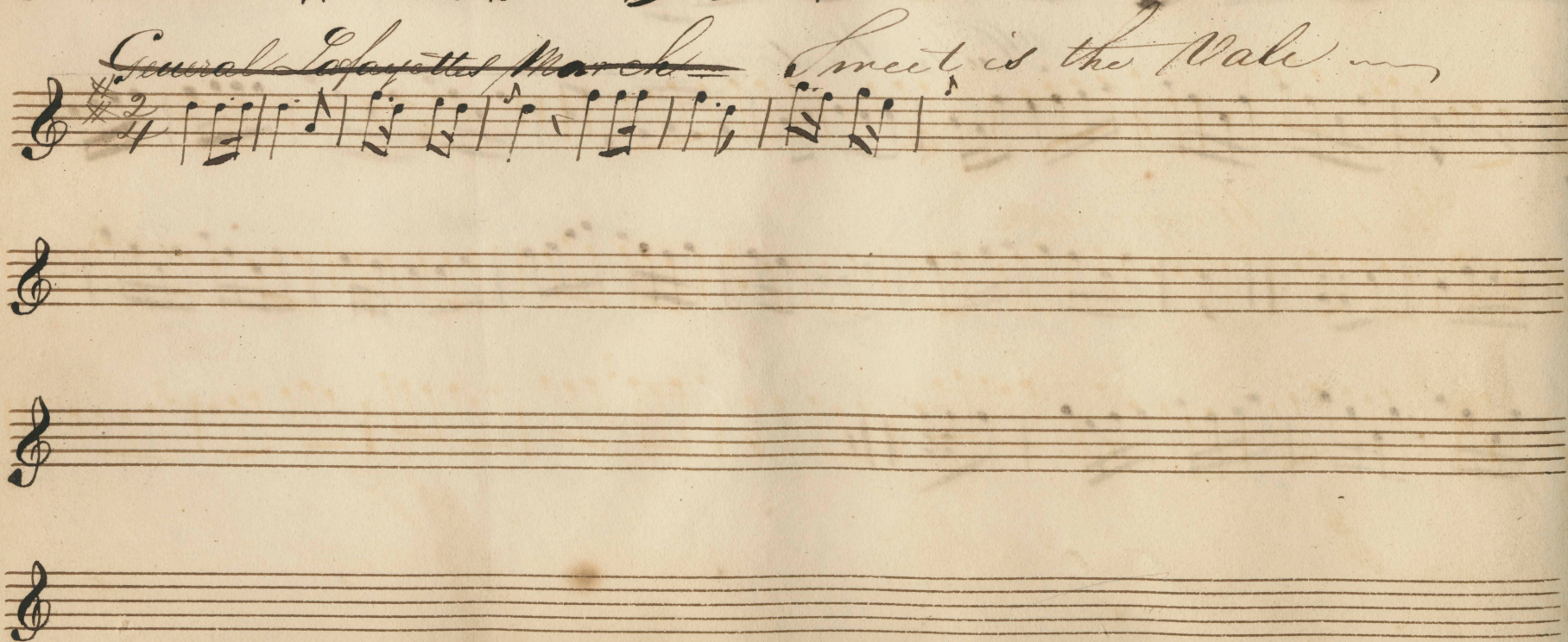
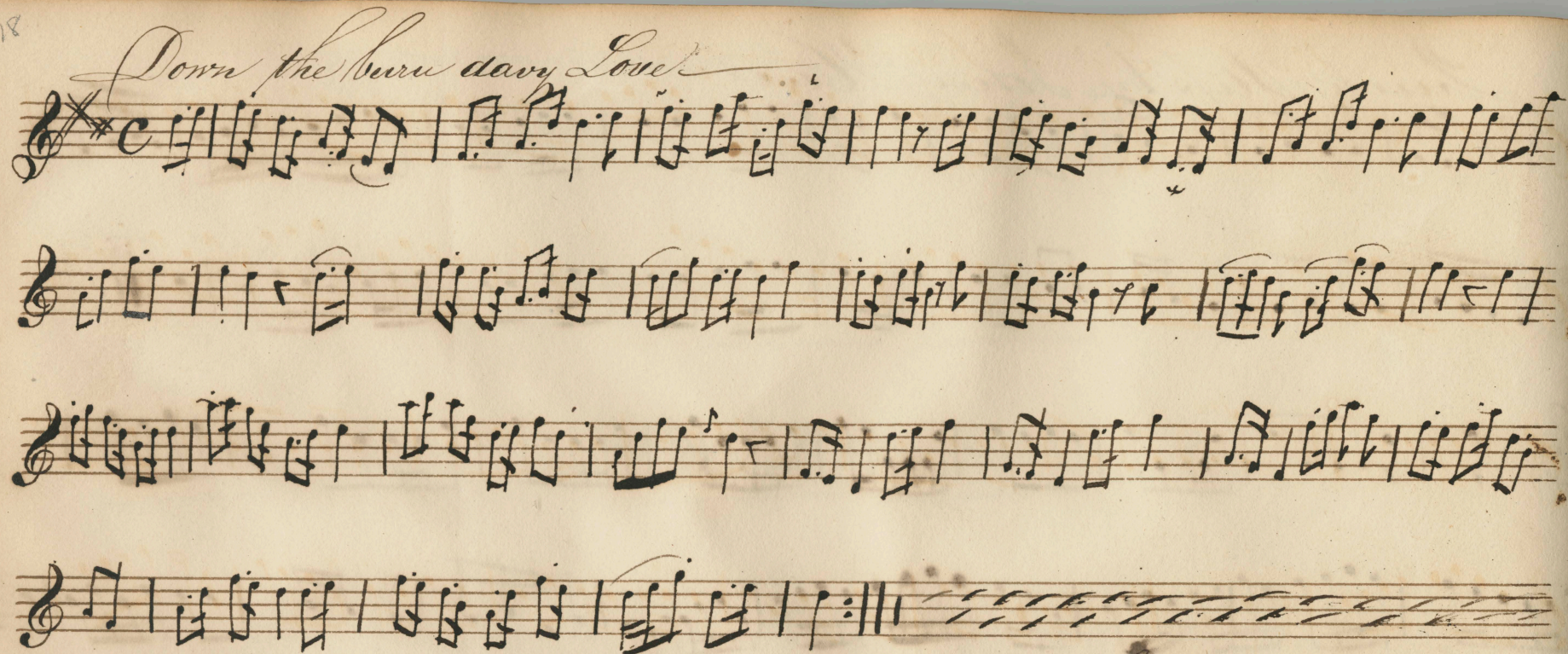
*Quick Step by John Hart*



*Hull's Victory*



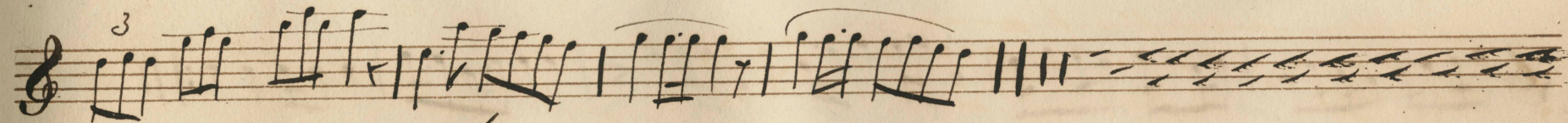
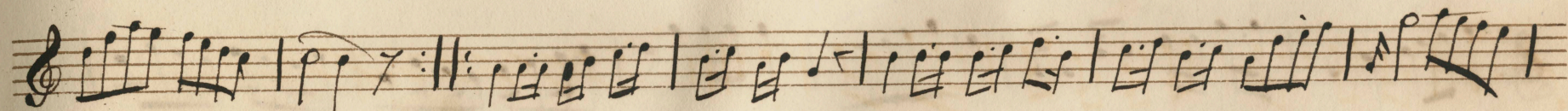
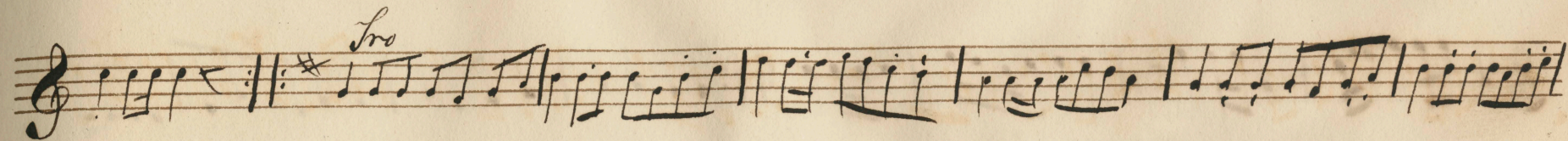
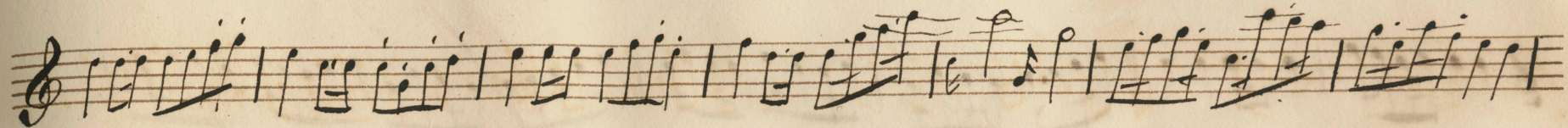
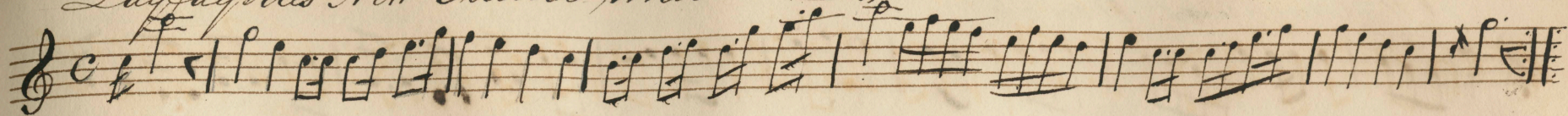




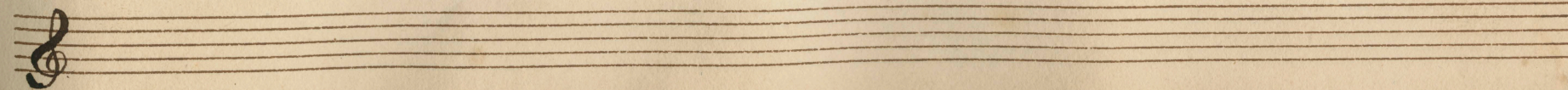
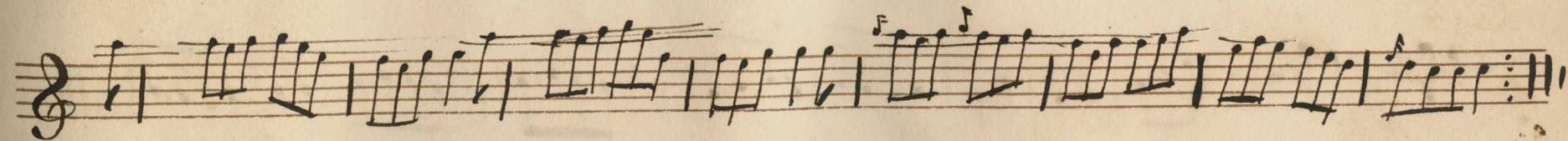
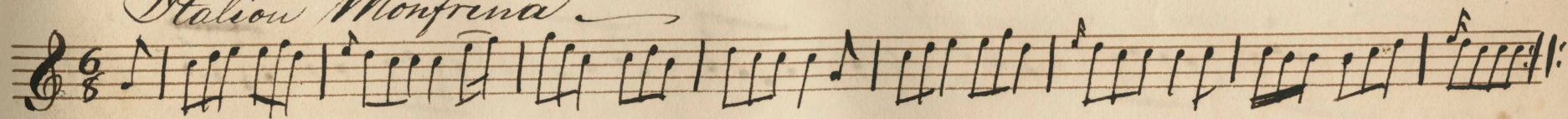


Lafayette's New Grand March

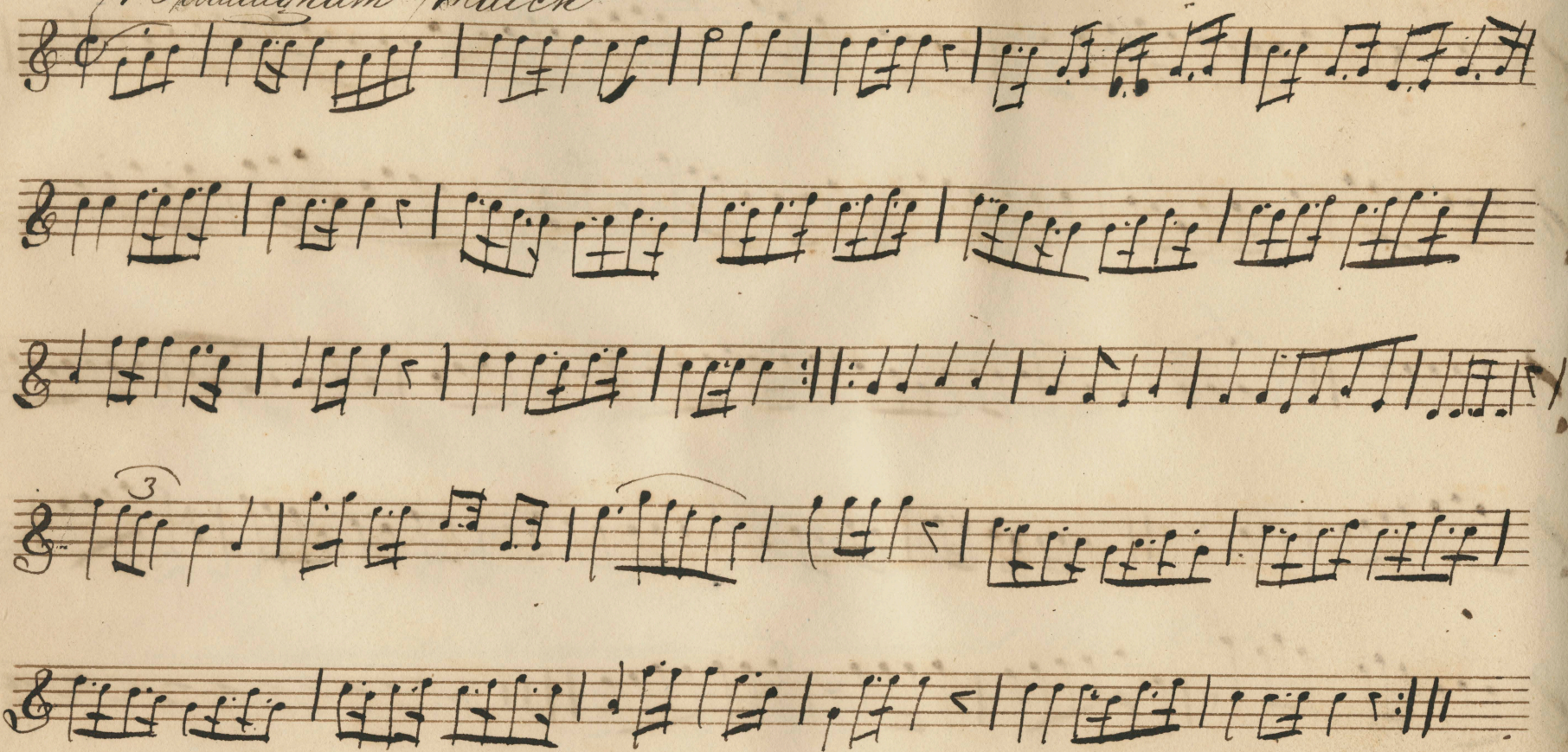
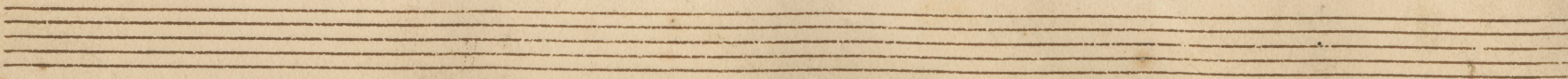
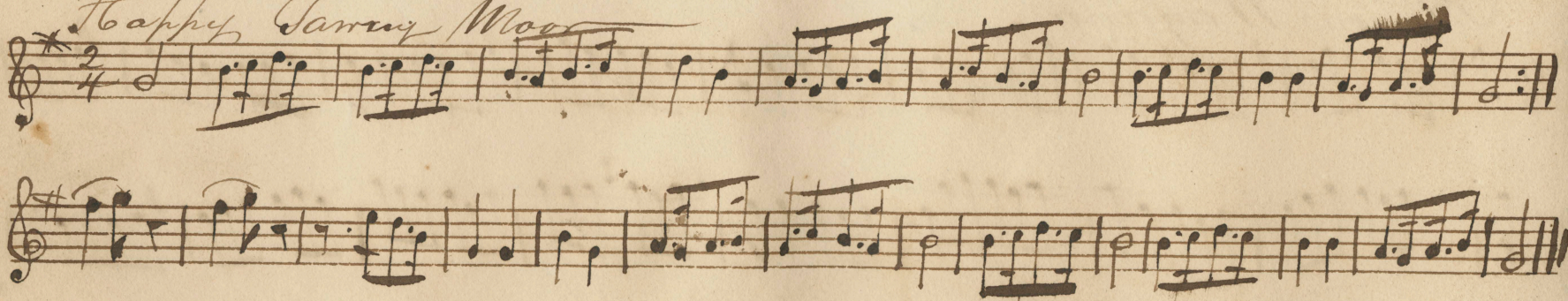
19



Stalieu Monfrina

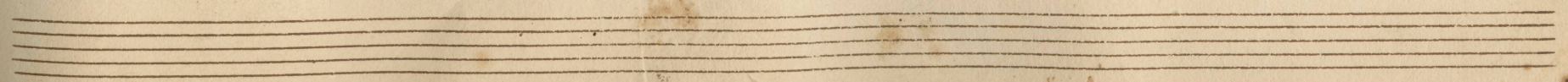
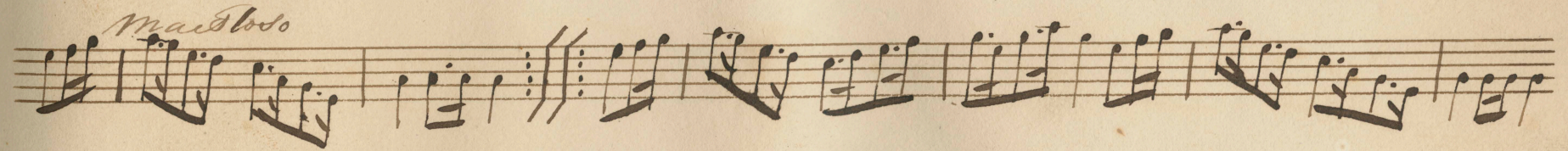
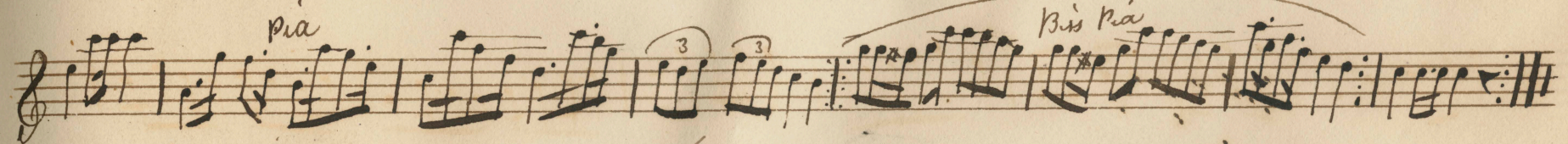
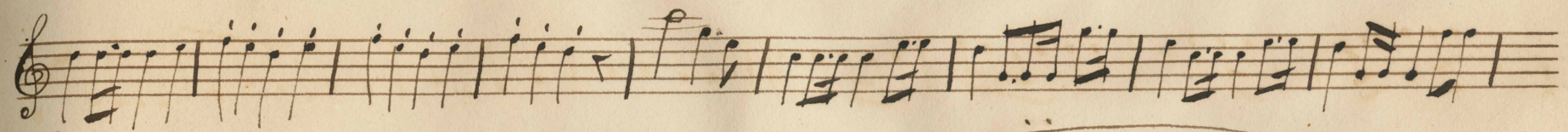
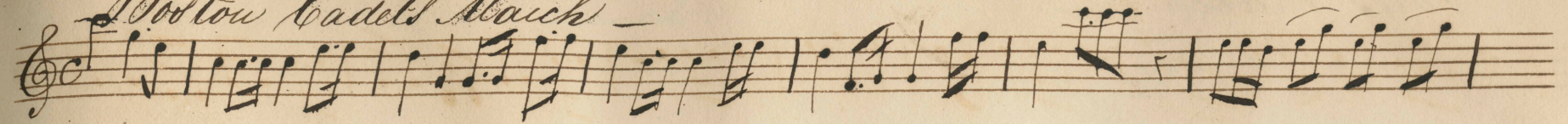




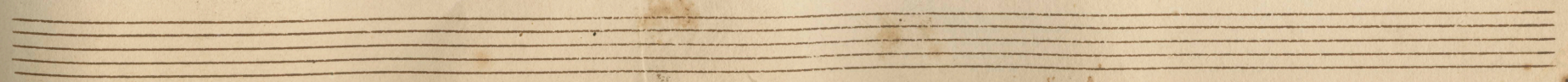
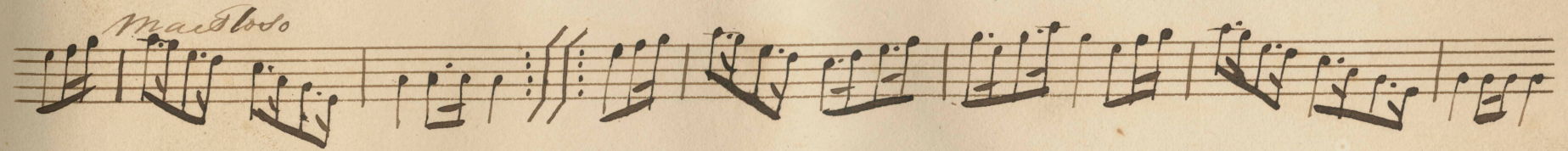
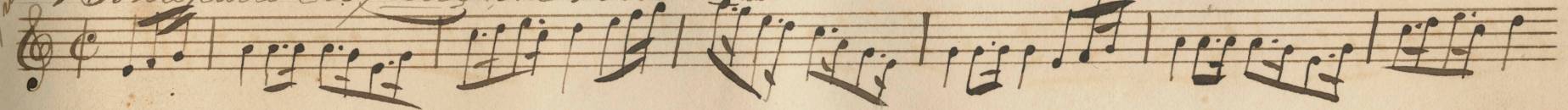
*Birmingham March**Happy Tarry Moor*



# Boston Cadets March



## Bonaparte crossing the Rhine



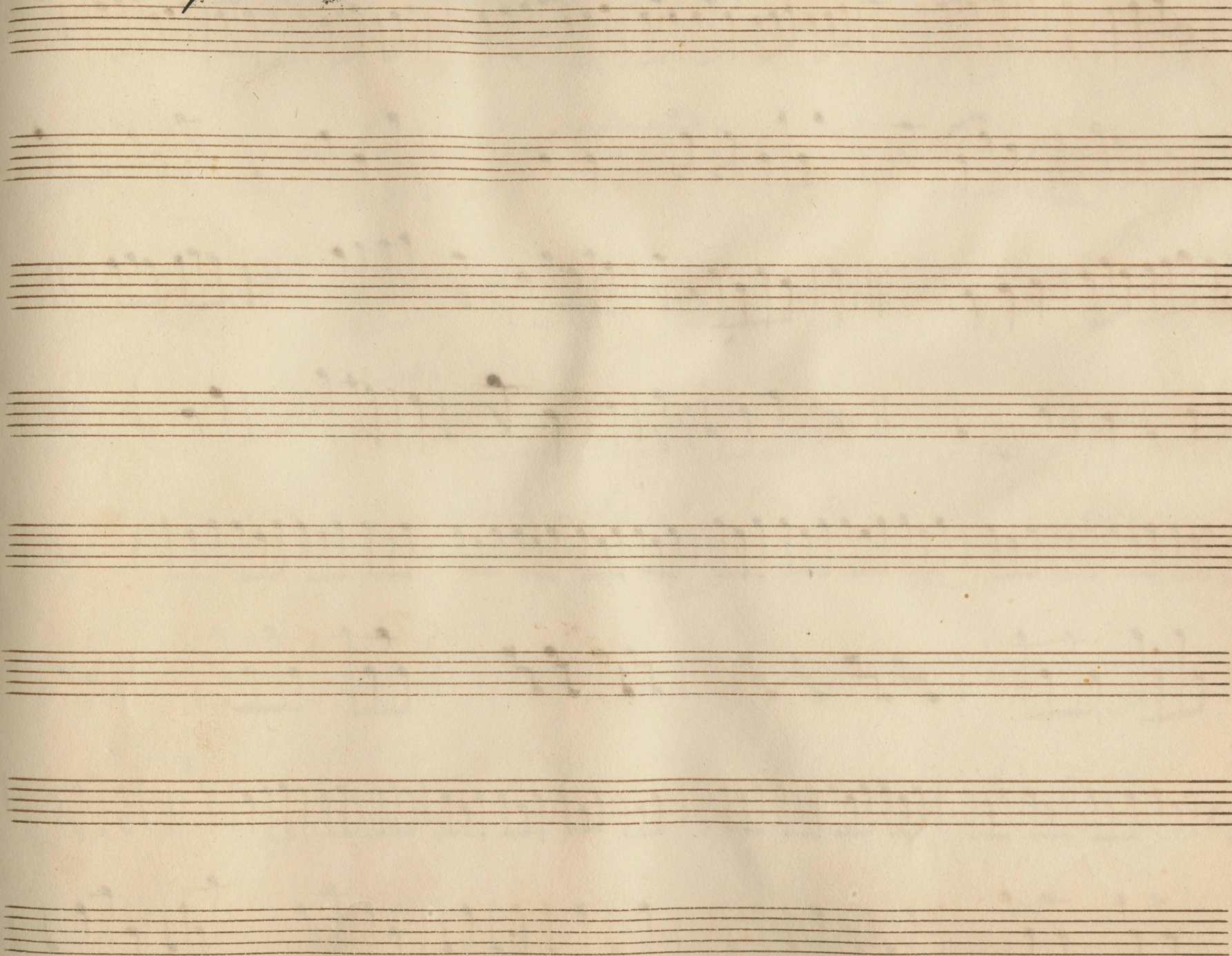


*Paris March*



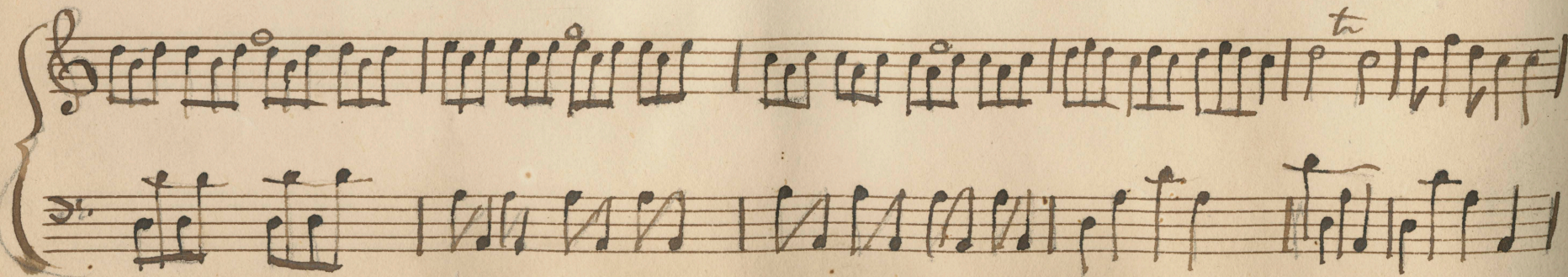
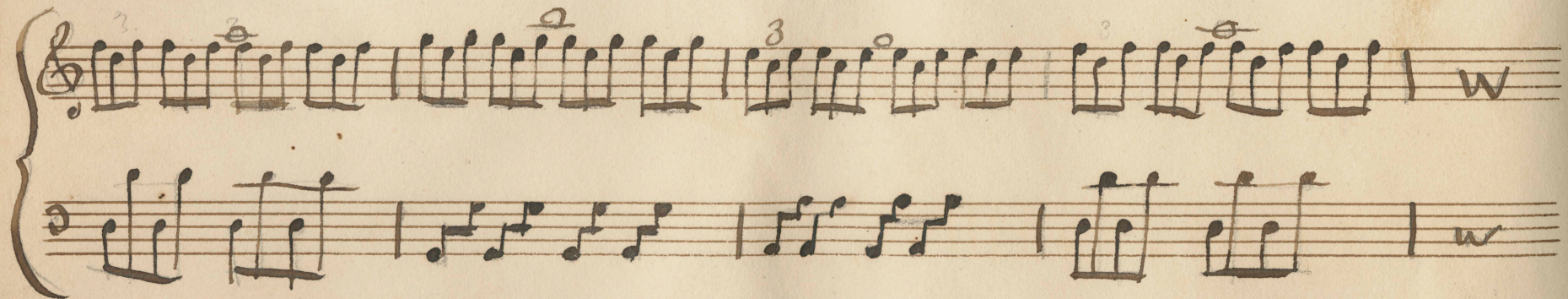
*Bonaparte's Grand March*

23

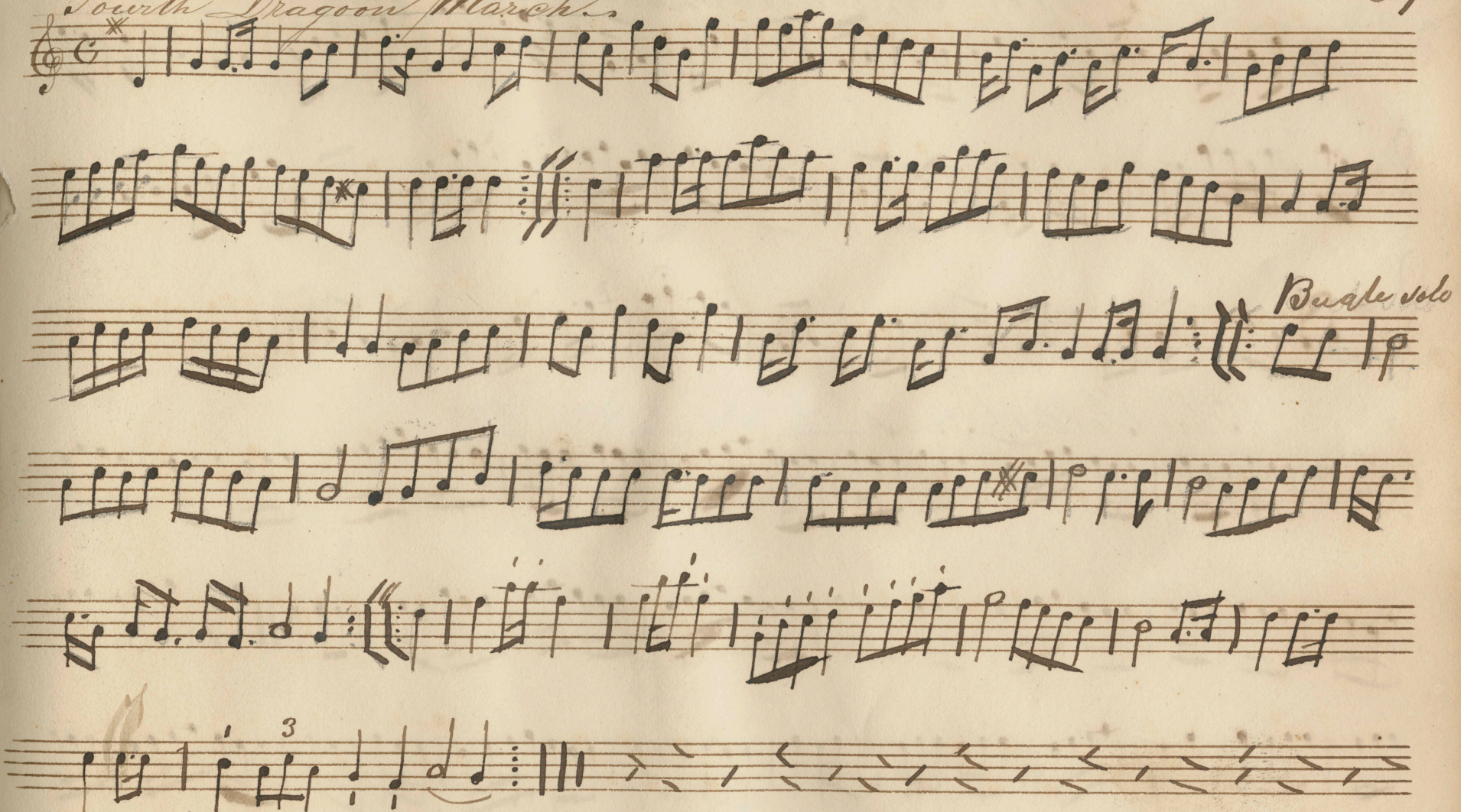
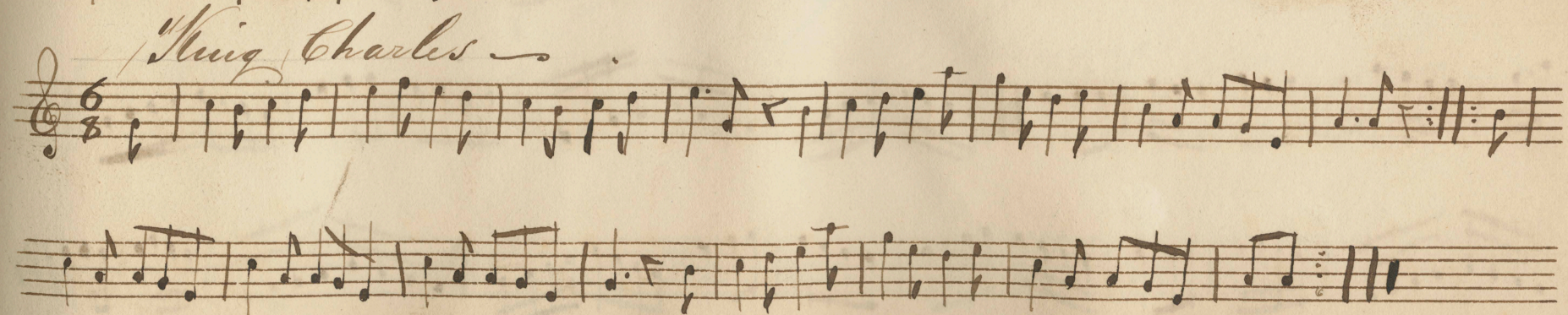




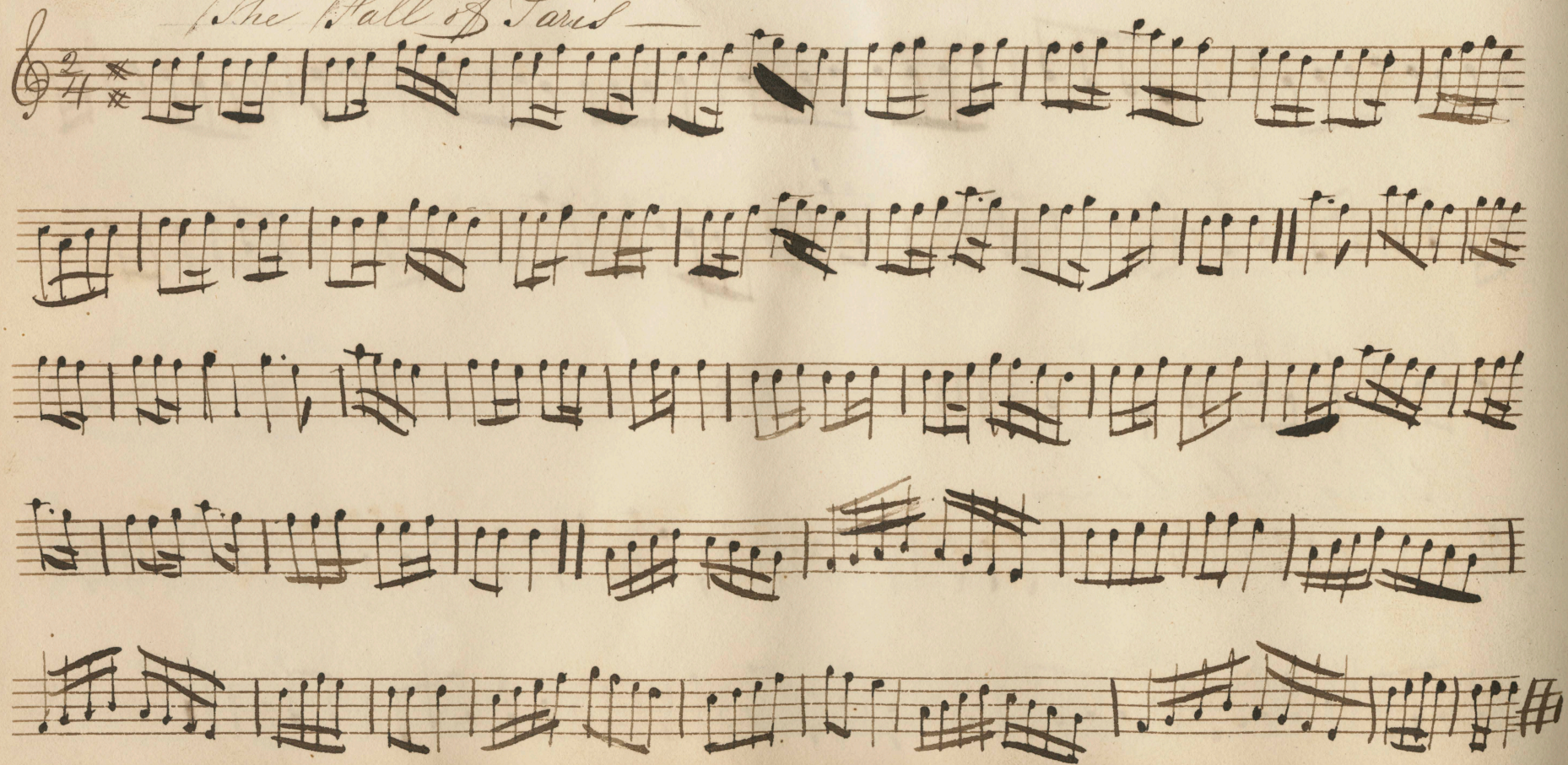
## Air





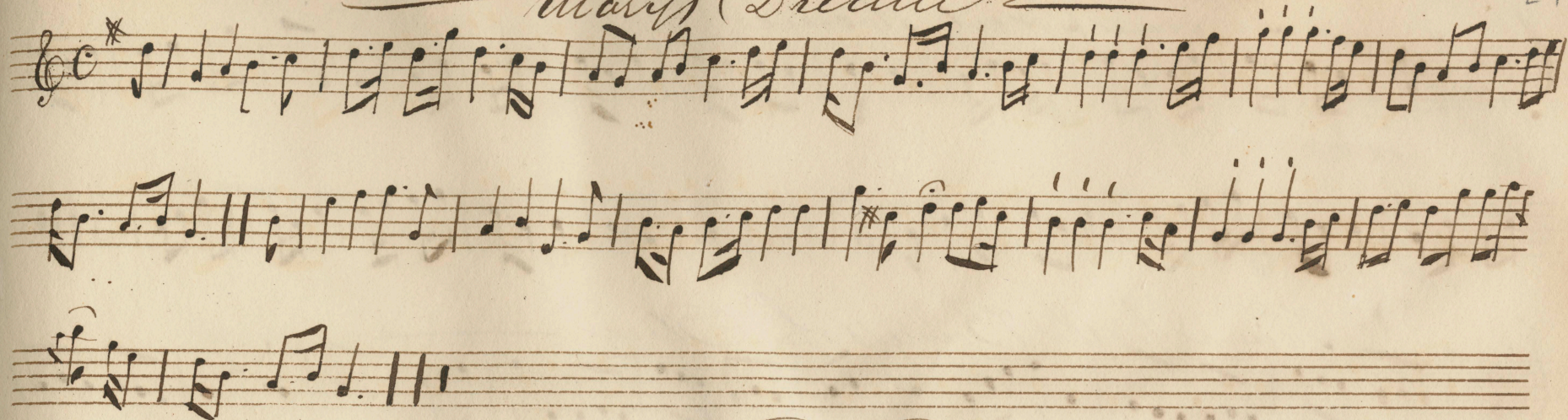
*Fourth Dragoon March**King Charles*



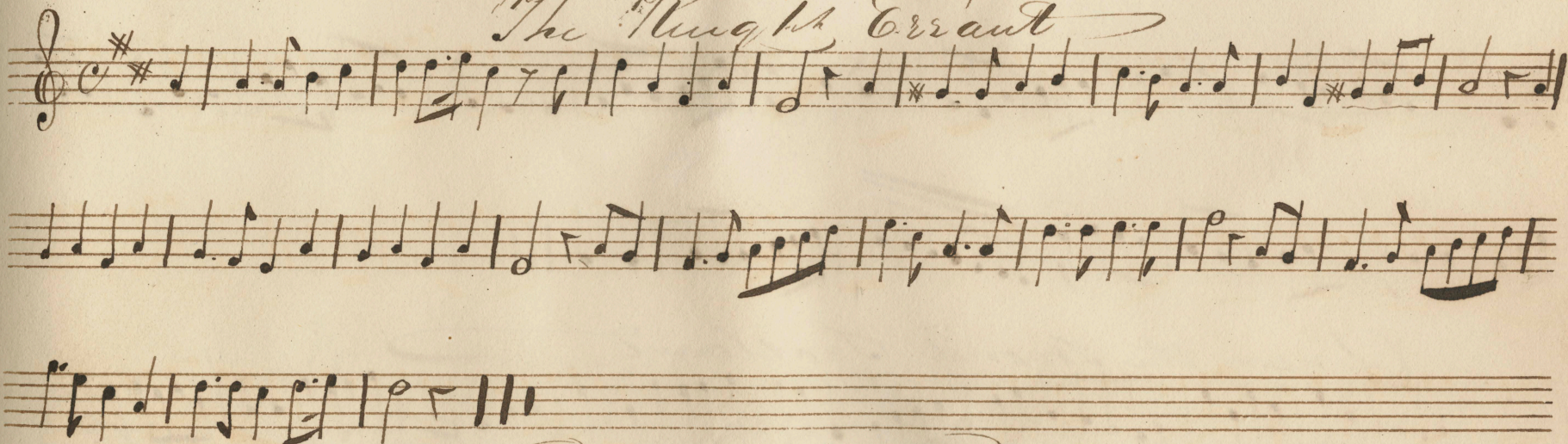
*King's Wife Adieu**The Hall of Paris*



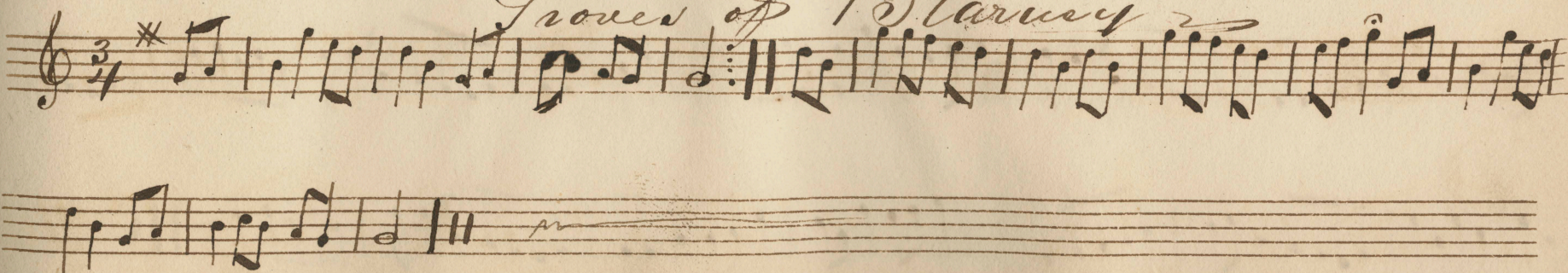
Mary's Dream



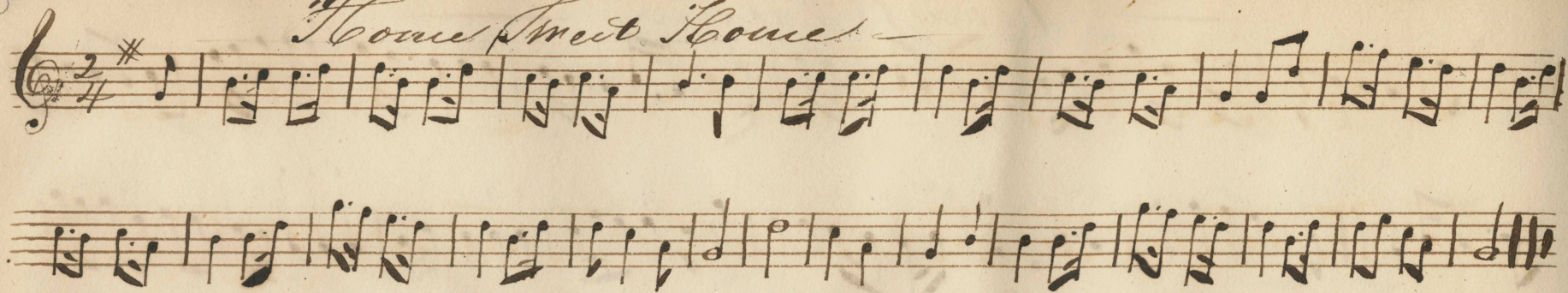
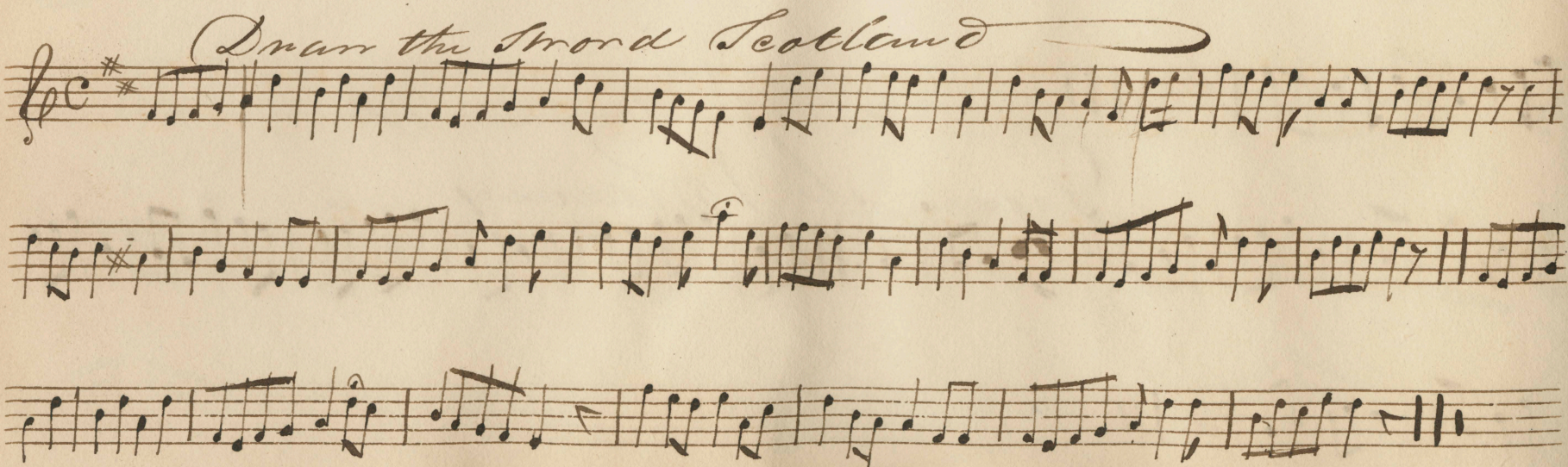
The Knight Errant



Groves of Parus

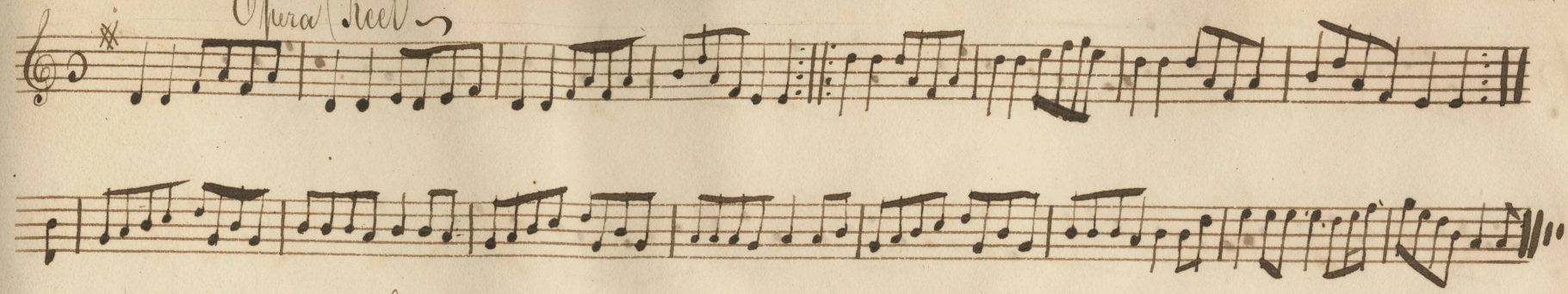




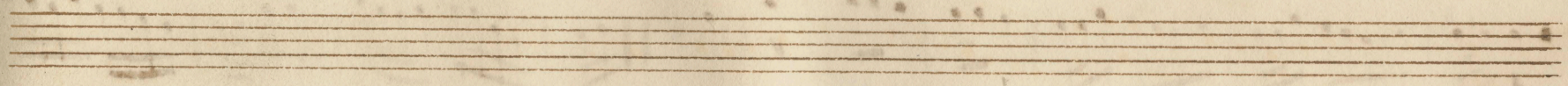
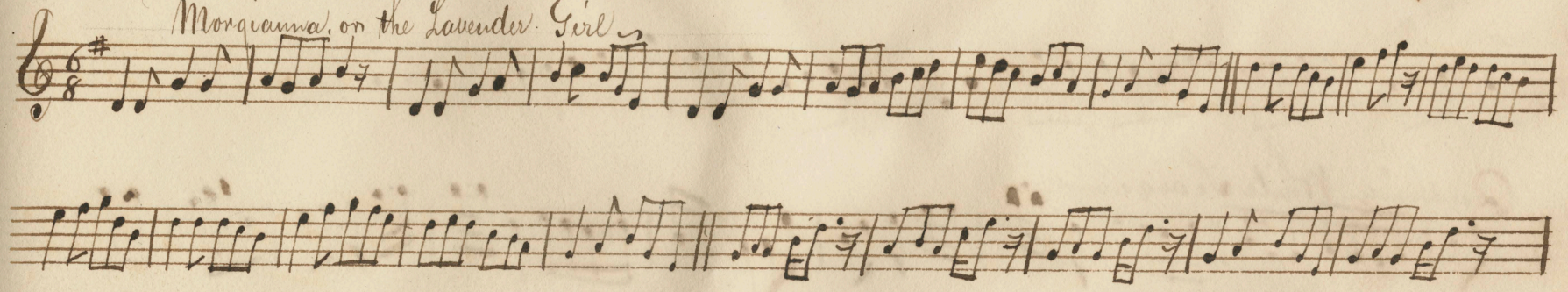
*Home Sweet Home**Hurra for the Bonnets of Blue**Draw the Sword Scotland*



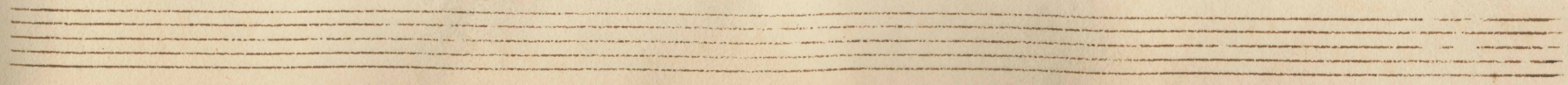
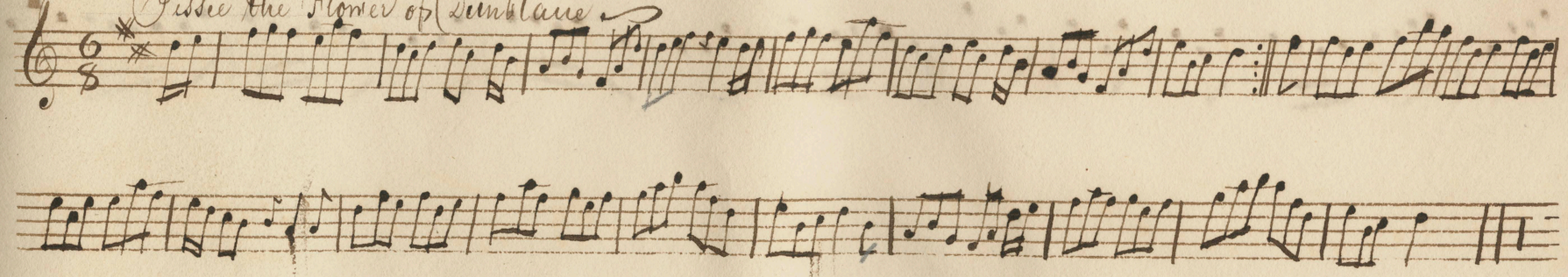
Opera Reel



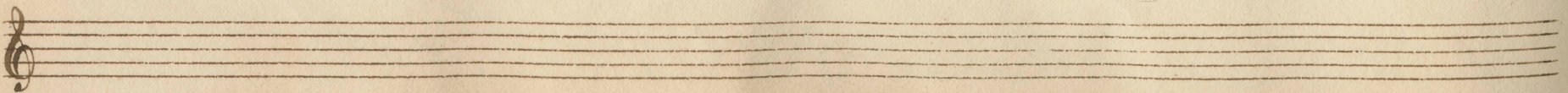
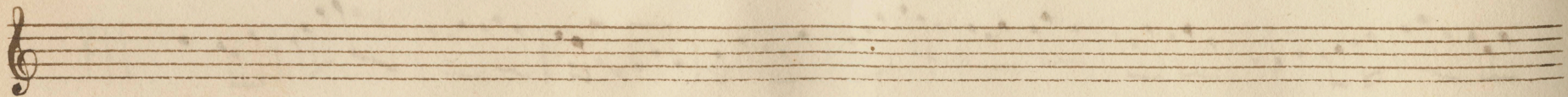
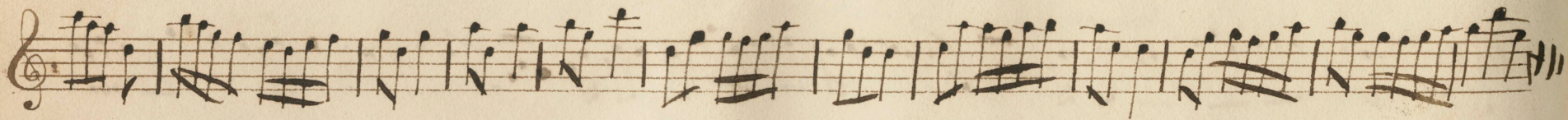
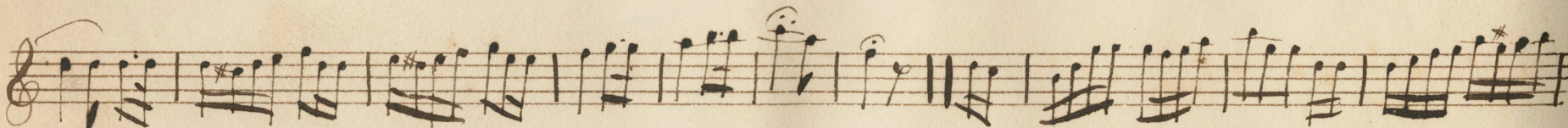
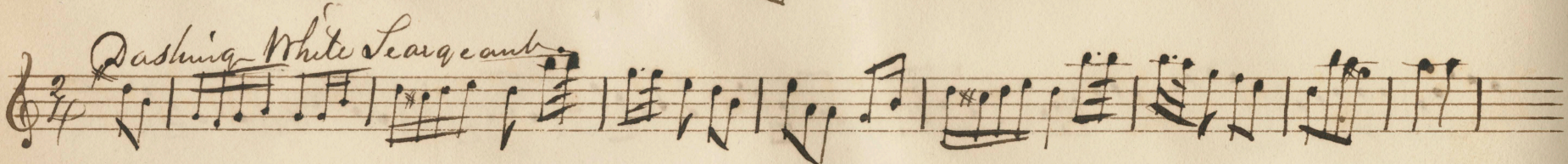
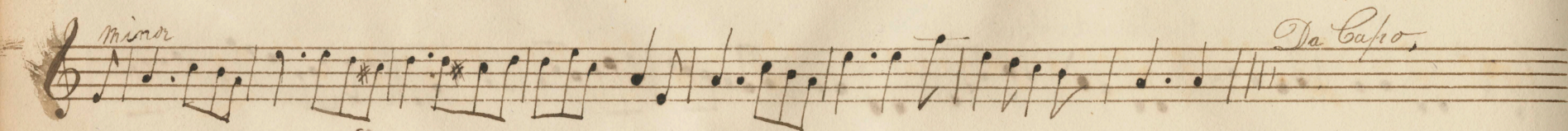
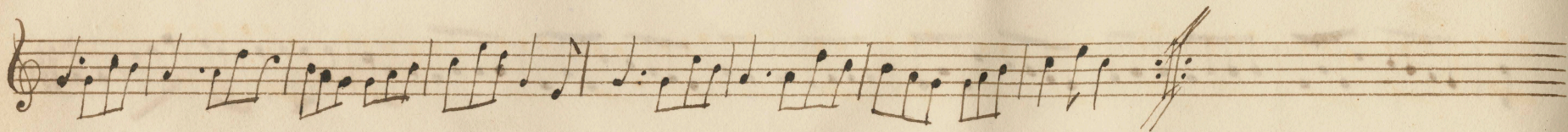
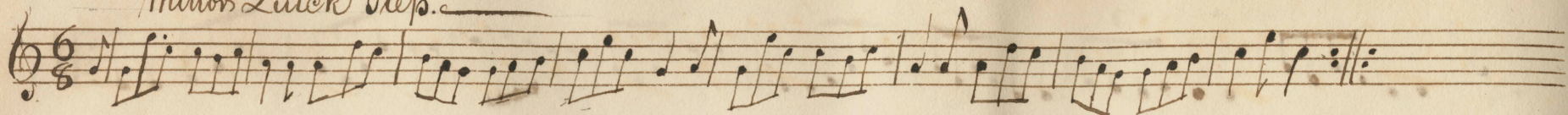
Morqianna, on the Lavender Girl



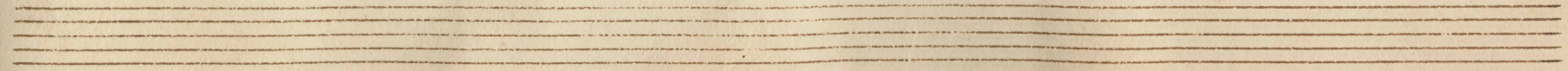
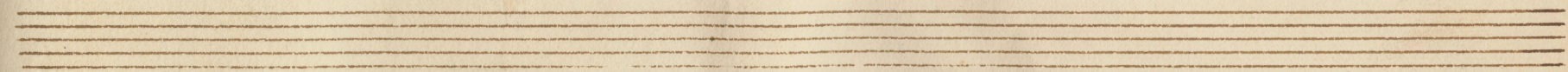
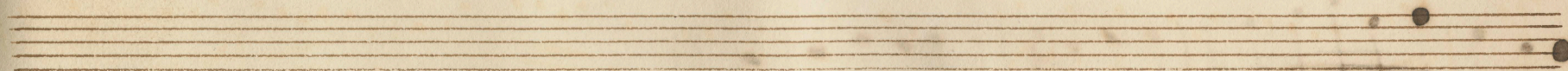
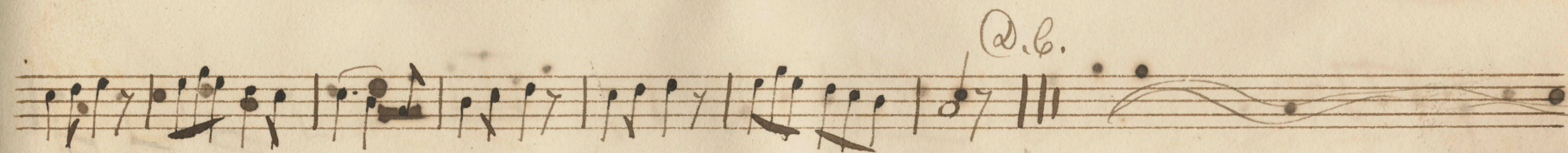
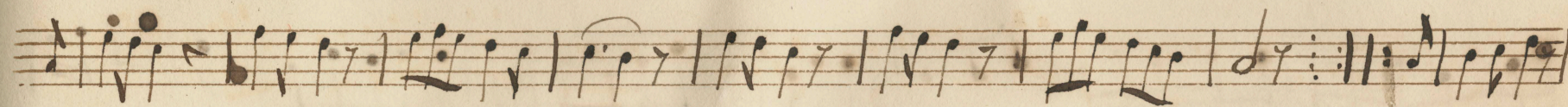
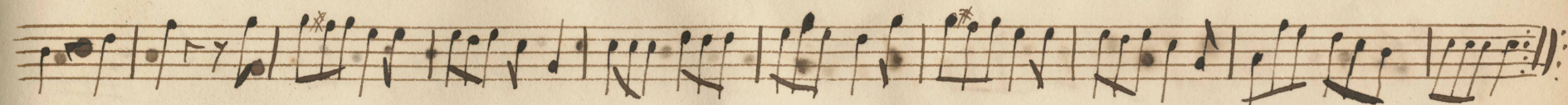
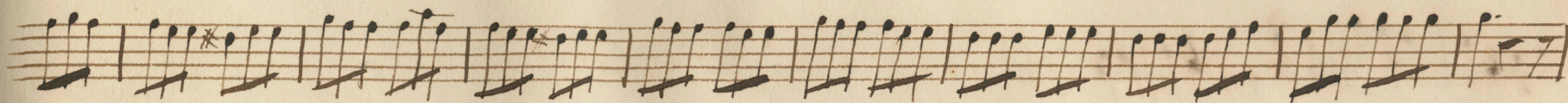
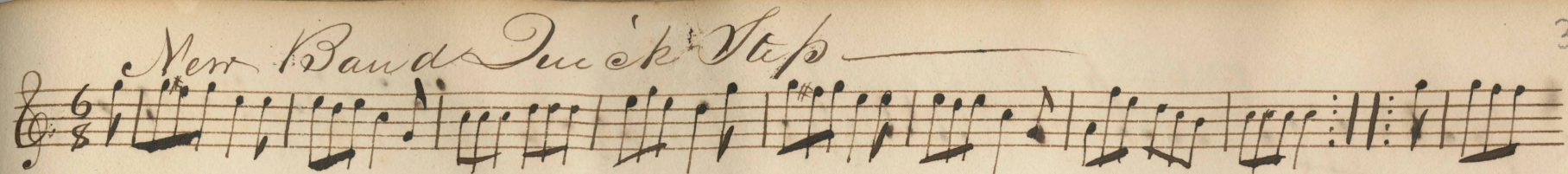
Jessie the Flower of Dunblane



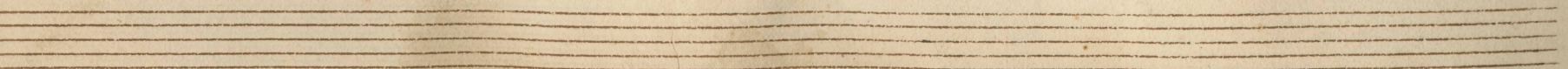
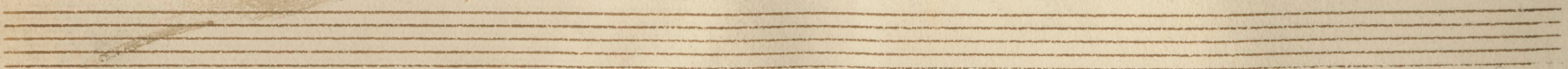
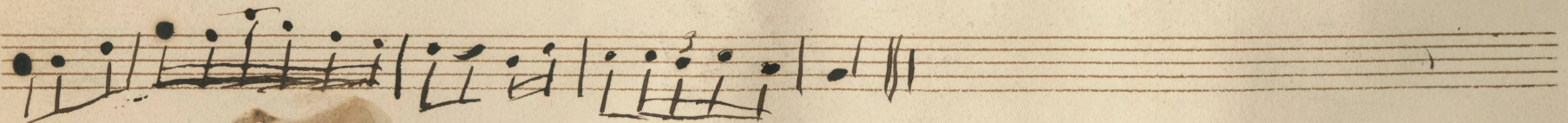
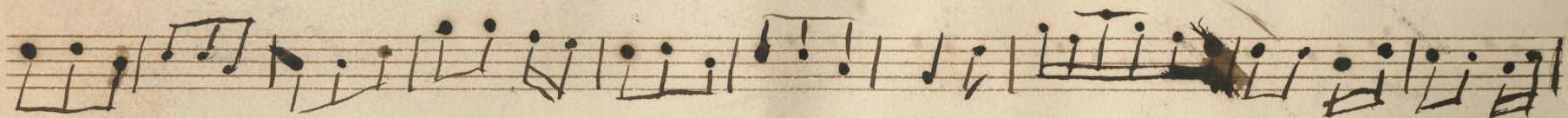
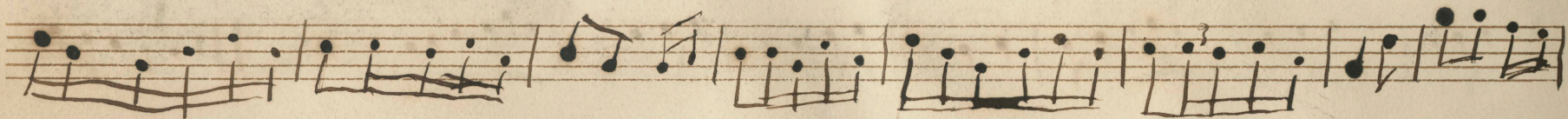
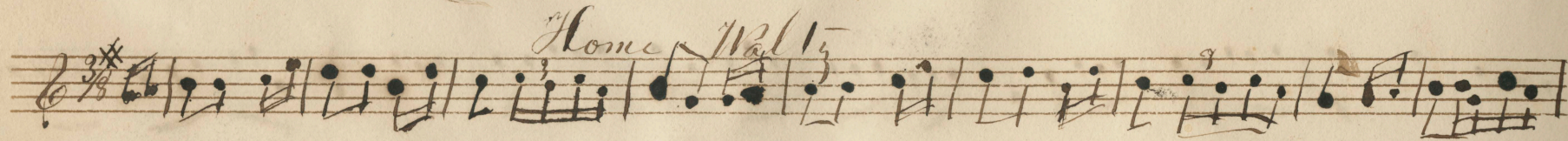
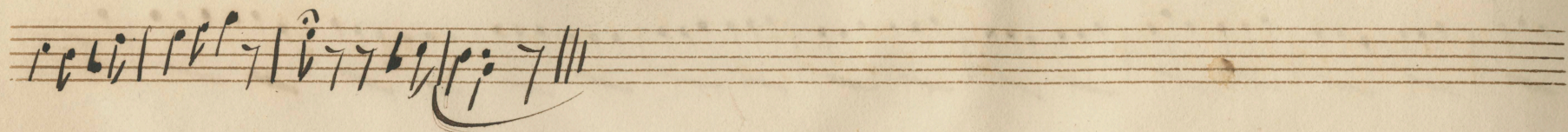
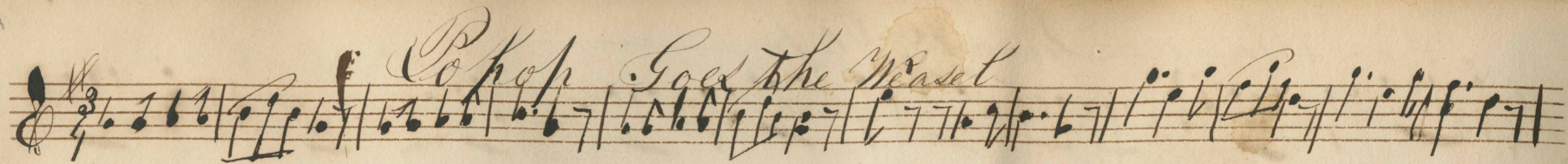


*Minor Quick Step.*







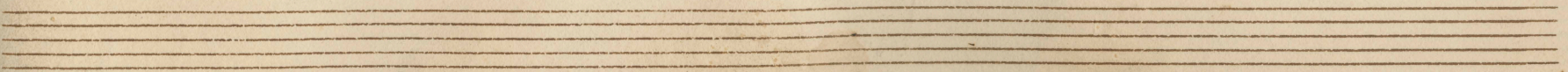
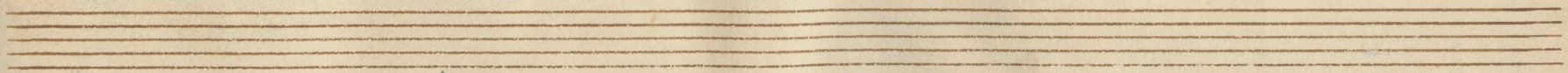
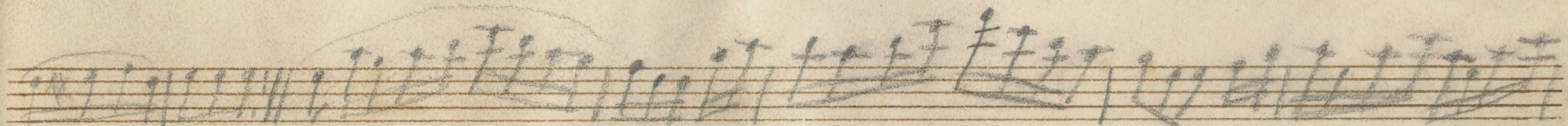
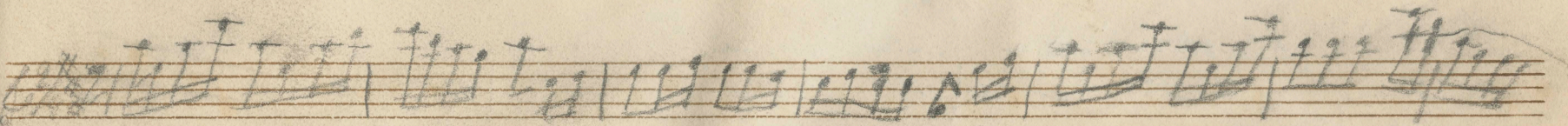
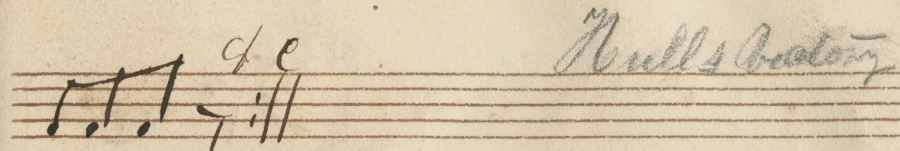
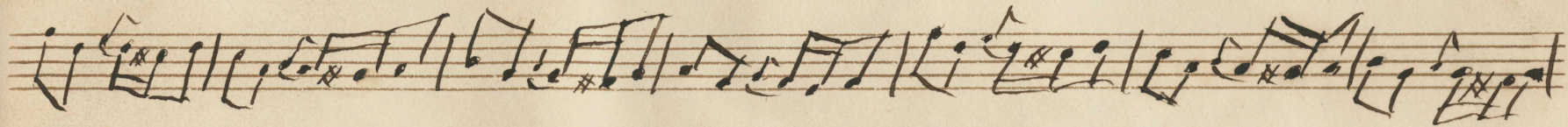




Jenny Lind's Polka

35

fine





38

# Blue Bell of Scotland

Handwritten musical notation for the piece "Blue Bell of Scotland". The notation is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Above the first staff, there are handwritten numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The second staff continues the melody with similar notation. The third staff features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The fourth staff continues the melody. The fifth staff concludes the piece with a double bar line. Above the fifth staff, there are handwritten numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

## Spanish Wally

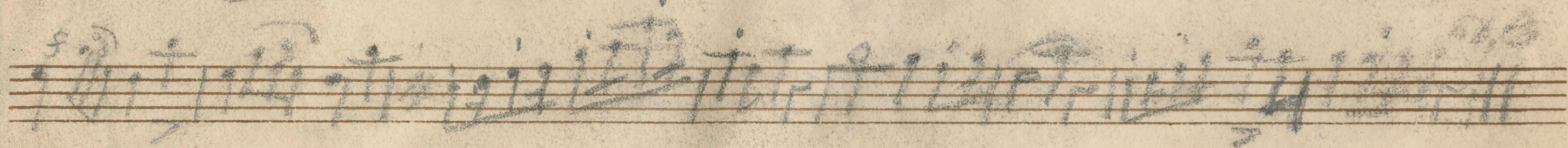
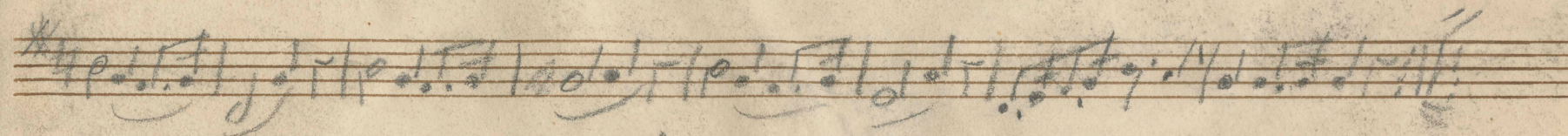
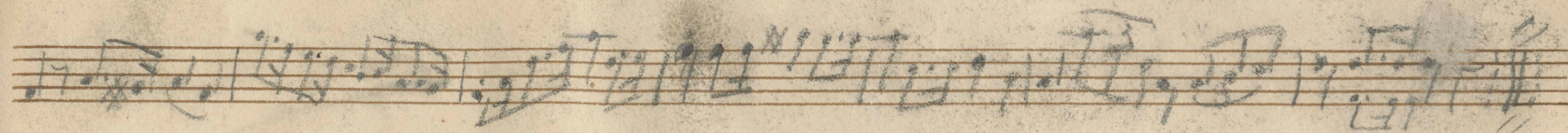
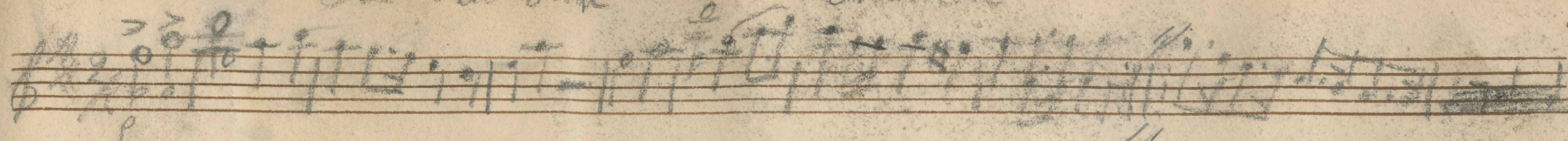
Handwritten musical notation for the piece "Spanish Wally". The notation is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Above the first staff, there are handwritten numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The second staff continues the melody with similar notation. Above the second staff, there are handwritten numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.



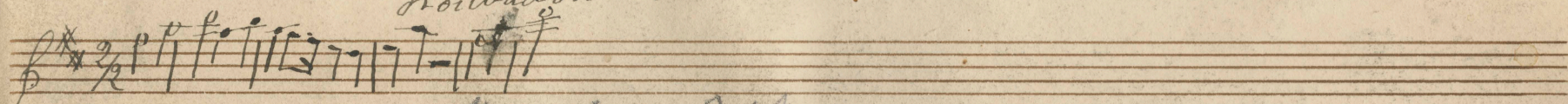
Troubadour

March

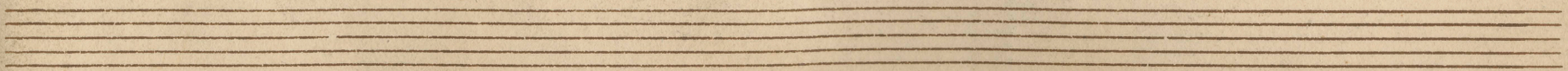
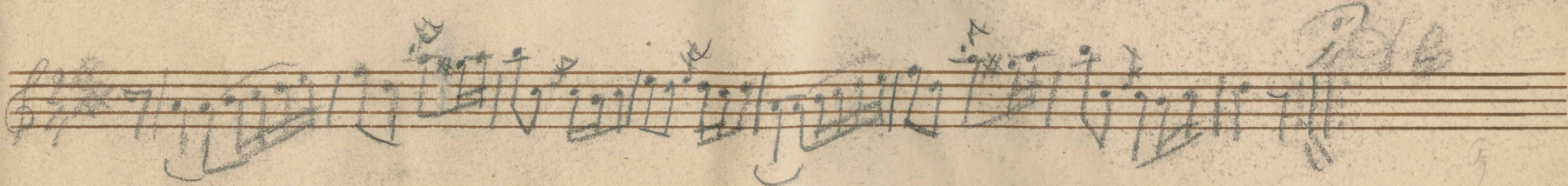
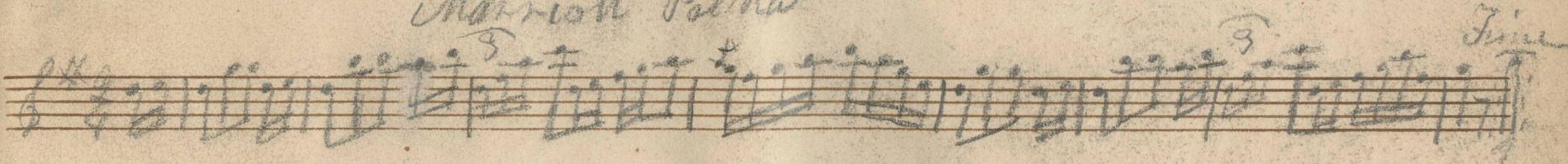
37



Troubadour March

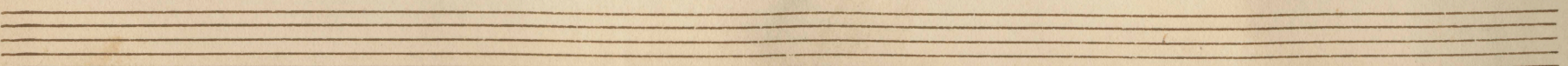
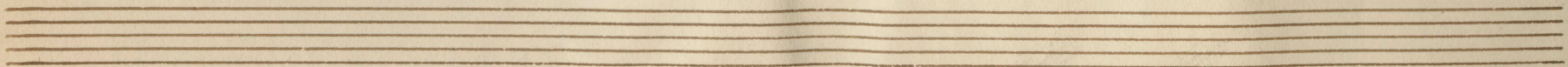
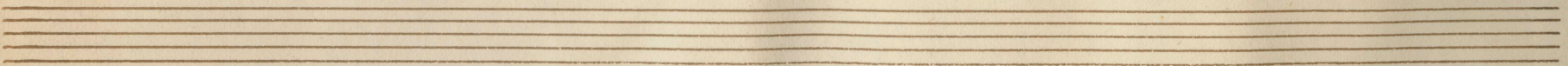
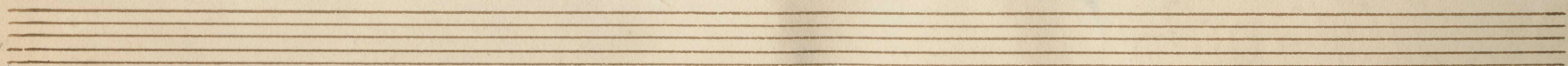
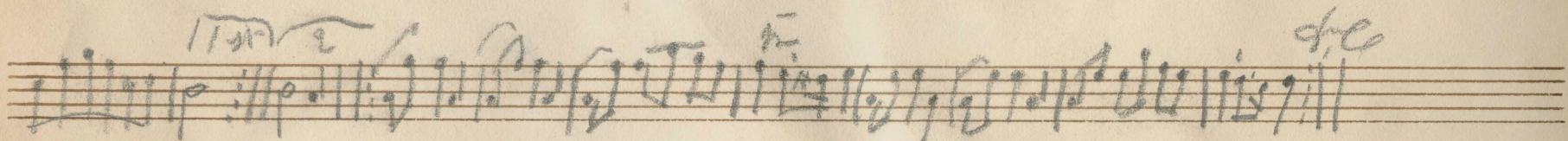
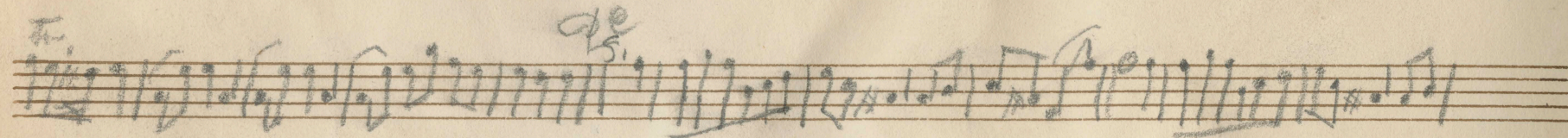
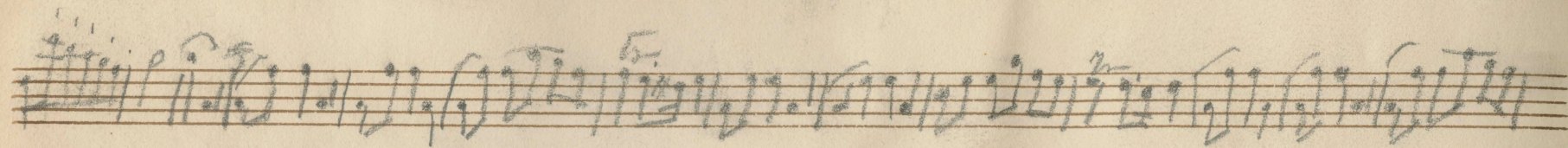
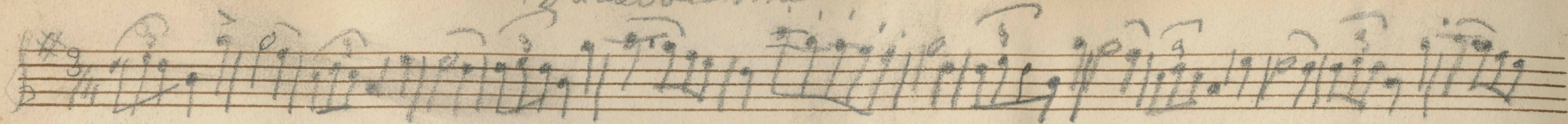


Marriott Polka





Zandovae me









A





*[Faint handwritten text at the top left, possibly "1820" and "430"]*

*[Handwritten text in a non-Latin script, possibly Hebrew or Yiddish, starting with "א. ש. חתם גאון"]*

1820

430

**DANIEL HAM,**  
routh.

*[Faint handwritten text, possibly "1820"]*

*[Faint handwritten text at the bottom left, possibly "1820" and "430"]*



